CinemaSymbolism3

The Mysteries of Occult Hollywood Unveiled

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by

Robert W. Sullivan IV, Esq.

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Front Cover: (Top Left) *Beauty and the Beast*: Belle dances with the Beast; (Top Right) *The Dark Knight Rises*: Catwoman-Selina Kyle; (Bottom Right) *Suspiria*: Susie Bannion dances the witchcraft-styled *Volk*; (Bottom Left) *Metropolis*: C.A. Rotwang and the *Maschinenmensch*; (Left Center) *Joker*: Arthur Fleck-Joker. (Center) The Bates Motel. Back Cover: In *Black Swan*, ballerina Nina Sayers performs alchemy, becoming her shadow; in *The Red Shoes*, crimson ballet slippers terrorize Vicky Page.

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by Robert W. Sullivan IV

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Cinema Symbolism: A Guide to Esoteric Imagery in Popular Movies, 2nd Edition (2017)

Cinema Symbolism 2: More Esoteric Imagery in Popular Movies, (2017)

Fiction

A Pact with the Devil: The Witches of Highgate, Vol. I (2017)

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Preface

I shall be watching you with my third eye.
Sherlock Holmes, “The Mazarin Stone,”
The Memoirs of Sherlock Holmes, 1994

Rosebud.
Charles Foster Kane, *Citizen Kane*, 1941

It’s almost time kids, the clock is ticking.
Be in front of your TV sets for the Horrorthon,
and remember the Big Giveaway at nine.
Don’t miss it. And don’t forget to wear your masks.
The clock is ticking. It’s almost time.
Silver Shamrock Commercial Narrator,
Halloween III: Season of the Witch, 1982

Only the infinity of the depths of a man’s mind can really tell the story.
Dr. Alton, *Glen or Glenda*, 1953

I’m the Swan Queen!
Nina Sayers, *Black Swan*, 2010

Everything’s true. God’s an astronaut.
Oz is over the rainbow, and Midian’s where the monsters live.
And you came to die.
Peloquin, *Nightbreed*, 1990

♫ All the other kids with the pumped up kicks
You’d better run, better run, faster than my bullet ♫
Foster the People, “Pumped Up Kicks,” 2010

Put on the red shoes, Vicky, and dance for us again.
Boris Lermontov, *The Red Shoes*, 1948

All Imperial forces have been evacuated,
and I stand ready to destroy the entire moon.
Director Orson Krennic, *Rogue One*, 2016

The dictum of Joséphin Péladan's (1858-1918) final Rose Croix salon (1897) defines Hollywood's methodology in the following century: "Man needs neither pure truth nor perfect realization; Man needs Mystery, not to penetrate it but to experience it," *Ordre de la Rose+Croix du temple et du Graal*. VI *geste esthétique*. *Sixième salon*, *catalogue*, 2-5. Moviemaking is a marvelous art; the audience, entering a theater, goes on a magical mystery tour experiencing realities beyond mundane existence. Led by the hierophant Papus (Gérard Encausse, 1865-1916), late 19th-century Paris was a petri dish culturing Martinism, Theosophy, Rosicrucianism, Freemasonry, theurgy, Hermeticism, black magic, alchemy, and Gnosticism, producing a bouquet of imaginative endeavors, foretelling Tinseltown's cauldron of cinematic occultism. Surely, all Freemasons know the Hermetic maxim is *as above, so below*; dark, cold, and home to supersonic winds, distant Neptune governs the motion picture industry. As the ruler of dreams, it influences Hollywood's mysticism and wizardry; Neptune also impacted France's Third Republic (1870-1940), inspiring its artists, writers, and poets.

La Belle Époque's (1871-1914) *je ne sais quoi* pervades countless movies, clearly visible in the works of James Whale (1889-1957), the Archers, Billy Wilder (1906-2002), Alfred Hitchcock (1899-1980), Stanley Kubrick (1928-1999), Alex Proyas, Roger Corman, Roman Polanski, David Lynch, and Guillermo del Toro, informing Ed Wood's (1924-1978) theatre of the absurd. *Sunset Boulevard*'s (1950) deuteragonist Norma Desmond (Gloria Swanson, 1899-1983) would've have wallowed in its whimsical atmosphere. Like the esoteric celebutantes haunting the City of Lights, the fallen star was open to the uncanny, her pet monkey a symbol of a bygone era. Hammer Horror owes a debt of gratitude to occult Paris, and it's indisputable that *Le Théâtre du Grand-Guignol* (est. 1897) spawned grindhouse and splatter films.

The famous French actress Sarah Bernhardt (1844-1923), one of the first prominent performers to make sound recordings and to act in motion pictures, was a Decadent goddess with a penchant for dark, morbid, and diabolical imagery. Cloaked in Pre-Raphaelite and Symbolist ambiance, she dressed like a Mephistophelean work of art. Her home was decorated like a funeral parlor. She often slept in a coffin, sharing her abode with a skeleton she named Lazarus. She owned a full-length mirror framed in black velvet; perched on its frame was a stuffed vampire bat, a real one, with its wings



When form becomes actuality: Gabriel Albinet's (1865-1930) fascinating poster for Péladan's third Rose Croix salon (1894) sowed the seeds of one of the greatest hoaxes of the 20th and 21st centuries. It depicts the polymath Leonardo da Vinci (1592-1519) as Joseph of Arimathea, the godfather of the Holy Grail mysteries, and poet Dante Alighieri (ca. 1265-1321) as Hugues de Payens (ca. 1070-1136), Grand Master and cofounder of the Knights Templar. An angel descends with the holy chalice, the sacred feminine, passing its secrets to the initiated few. The advertisement triggered Pierre Plantard (1920-2000) and Philippe de Chérisey's (1923-1985) Priory of Sion *ludibrium* (obviously!): Jesus Christ's bloodline, symbolized by the Grail, was still extant, covertly documented by a Masonic-Rosicrucian secret society, corroborated by the *Dossiers Secrets d'Henri Lobineau*. The Priory claims, among others, da Vinci, mathematician and physicist Isaac Newton (1642-1727), astrologer and occultist Robert Fludd (1574-1637), and composer Claude Debussy (1862-1918) as Grand Masters; the latter having transformed music through Hermetic initiation: the immersion in divine intellect (*nous*) invisible to the world and the worldly. The poster produced the germ that became the book *Holy Blood, Holy Grail* (1982), begetting Dan Brown's puerile *The Da Vinci Code* novel (2003) and movie (2006).

outstretched. Bernhardt's prized possession was a human skull given to her by Victor Hugo (1802-1885), on which he inscribed one of his poems. Her staging of a demonic feminine persona became a way of transgressing traditional womanly behavior, signaling aloofness from societal rules and pious propriety, a modus operandi permeating Hollywood.

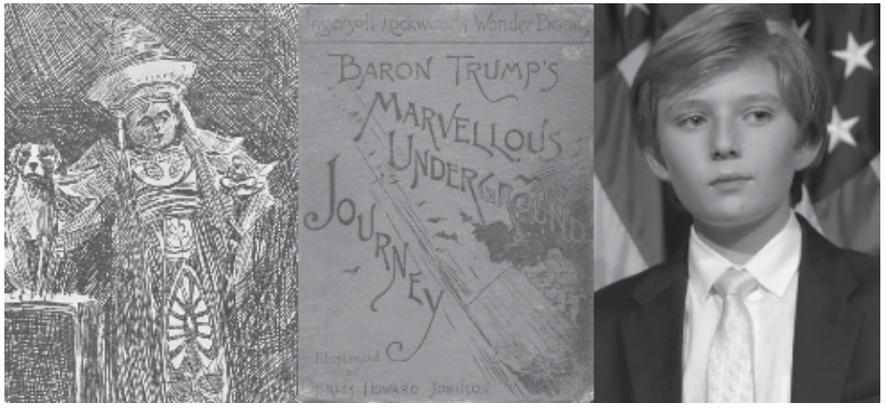
The French sage Eliphas Levi (1810-1875) identified Lucifer–the Great Magical Agent–as the driving force behind ingenuity since the Light Bearer is the vehicle of illumination and the receptacle of all forms. Warming, liberating, and vivifying in its prudent use, among the pomp and works of Hell are those illusory images of pleasure, wealth, and glory, which are misdirected by the vertigo of this sublime Light. It follows that if Hermeticism's fundamental tenets are innovation and creativity, enunciated by Hermes Trismegistus in his Gnostic dialogs, then Los Angeles is its visionary, kabalistic capital. Hollywood is its Vatican: a mecca of occult modernity, and its postulants' sole article of faith: the Stanislavski Technique. Since its halcyon days in the early 20th century, this neopagan synagogue has gone back to the future, basking in a Babylonian aura. In 1916, Freemason and occultist extraordinaire, Aleister Crowley (1875-1947), passed through Hollywood,

taking note of the natives as "the cinema crowd of cocaine-crazed, sexual lunatics." The remark is hypocritical or made tongue-in-cheek, coming from the self-proclaimed Great Beast 666, sex magick guru, and drug addict. Regardless, the comment speaks volumes regarding Hollywood's creed: art is its godhead, Luciferianism its philosophy, and hedonism its religion with champagne baths for all; scandal, vice, fame, sex, glamor, excess, fortune, and redemption by sin are Tinseltown's way of life.

From Crowley to D.W. Griffith (1875-1948), from one Freemason to another, the Purple Epoch's Masonic maestro started it all with his great *Sun-Play of the Ages*, *Intolerance* (1916), demanding eight giant white elephants, perched atop massive pillars, dominating Belshazzar's Feast. Griffith, filming Babylon's wickedness, was carrying on the European Descendants and Symbolists' tradition; that is, to produce a hierophany: a manifestation of the sacred. And that's what cinema is all about: using art to generate neo-mythologies and egregores, casting necromantic, visual spells some darker than others, getting Apollyon's two thumbs up. Hollywood draws down supernal forces or uses the Acheron's, Lethe's, Styx's, Cocytus', and Phlegethon's hydropower to energize its studios, for La-La Land's enchanters recognize good and evil's interdependence. The Romantic Satanist, William Blake (1757-1827), opined: "Poetry, painting and music, the three powers in man for conversing with paradise that the flood did not sweep away." Add a fourth and fifth to that enumeration: thespianism and moviemaking. Blake's radicalism, occult preoccupations, and reliance on other earlier esoteric traditions challenged his day's religious, socioeconomic, and political institutions. Likewise, Hollywood has a deep interest in the mysterious and the blasphemous, defying orthodoxy by synthesizing sorcery with entertainment to undermine religion and influence the populace, hypnotizing the masses without them even knowing it. Maybe it is the New Jerusalem, the Aquarian Age's shining city on a hill.

Do movies and TV shows predict the future? The mystic, scientist, and rumored Jacobite Freemason Emanuel Swedenborg (1688-1772), after his visionary entry into discarnate realms, was a prolific chronicler of the unseen, the future, auguring Hollywood's eldritch ability to use its art to prophesize, turning out, in some instances, celluloid prognostications. Swedenborg, who accurately predicted the date of his death, was also interested in psychology, influencing the theories of the psychiatrist, Carl Gustav Jung (1875-1961), over two centuries later. Jung should be considered the inheritor of the Swedenborgian mysteries.

Cinema Symbolism 3



(Left) Frontispiece titled "Only Authentic Portrait of Wilhelm Heinrich Sebastian Von Troomp (From the Oil Painting)" from the book (center) *Baron Trump's Marvellous Underground Journey* (1893). (Right) Real-life Barron Trump bears an eerily similarity to the portrait of Von Troomp, called Little Baron Trump. His adventure begins in Russia under the tutelage of a character named Don, described as a *learned thinker and philosopher*. Believe it or not.

On November 16, 2016, Comedy Central's cartoon, *Legends of Chamberlain Heights*, aired an episode titled "End of Days," featuring basketball superstar Kobe Bryant (1978-2020) dying in a helicopter crash. Fast-forward three years to January 26, 2020, when Kobe perished in a helicopter crash in Calabasas, California, killing all on board. Is it a coincidence that *The China Syndrome*, a film about a nuclear reactor disaster, was released on March 16, 1979, a mere twelve days before the meltdown of reactor 2 at the Three Mile Island Nuclear Generating Station?

What about commercials and books–can they be prophetic? In 2010, New York real-estate magnate Donald Trump appeared in a television ad for Serta Mattresses, featuring sheep standing outside hotel rooms 11 and 9, prophesying his winning the Presidency on November 9, 2016, six years later.[1] Years earlier, as crazy as it sounds, these numbers materialize in *Gremlins 2: The New Batch*, released in June 1990. Two news reporters, with nine and eleven on their microphones, viz. 9/11, interview Daniel Clamp (John Glover), a Donald Trump analog. Going back even further, to 1958, when a television western, *Trackdown* (1957-1959), featured an episode titled "The End of the World" (May 9, 1958), with a snake-oil

1 In the United States, Election Day 2016 was Tuesday, November 8; however, Trump wasn't declared President-Elect until the early-morning hours of November 9.

salesman named Walter Trump (Lawrence Dobkin, 1919-2002), promising salvation by building a wall. Funny enough, the episode's title, "The End of the World," anticipated the Democrats' nervous breakdown over the election of 45th President.[2]

And how about Ingersoll Lockwood's (1841-1918) novel, *Baron Trump's Marvellous Underground Journey* (1893), wherein the protagonist, Baron Trump, begins his adventure in Northern Russia, mentored by a scholar named Don Fum. Before voyaging into the unknown, the family's motto, *Per Ardua ad Astra* (English: *The pathway to glory is strewn with pitfalls and dangers*), reminds the young adventurer to beware, to take care. The aphorism foreshadows the Deep State's failed effort to remove the Churchillian President by hook or by crook. But by Lockwood's third novel, *1900: Or; The Last President* (1896), things become even more eerily tied to the present. The story begins in early November, describing a panicked New York City in a state of uproar after the election of a vehemently opposed outsider candidate. "The entire East Side is in a state of uproar," police officers shouted through the streets, warning the city folk to stay indoors for the night. "Mobs of vast size are organizing under the lead of anarchists and socialists, and threaten to plunder and despoil the houses of the rich who have wronged and oppressed them for so many years. The Fifth Avenue Hotel will be the first to feel the fury of the mob," the novel continues, citing an address in New York City where Trump Tower now stands. "Would the troops be in time to save it?"[3] One will have to read the book to find out what happens next; nevertheless, the parallels between Lockwood's story and the post-2016 political reality of the United States are extraordinary.

In a May 16, 2019 video, President Trump (@realDonaldTrump) tweeted that New York City Mayor Bill de Blasio would never be President because he (Trump) is "pretty good at predicting things like that." Granted, one doesn't have to be Nostradamus (1503-1566) to know de Blasio will never be Commander in Chief. But still, one wonders: does Trump's tweet infer time travel? Curiously, the President's uncle, John Trump (1907-1985),

2 Generation Snowflake: young misguided brats of the 2010s more prone to taking offense and less resilient than previous generations, or as being too emotionally vulnerable to cope with views that challenge their own.

3 Dan Evon, "Is 'Baron Trump's Marvelous Underground Journey' a Real Book from the 1890s?" *Snopes*, August 1, 2017, https://www.snopes.com/fact-check/baron-trumps-marvelous-underground-journey/ (accessed November 1, 2018).

was an electrical engineer, inventor, physicist, and research chief at MIT. Uncle John was charged with reviewing the notes and research of fellow electric engineer and futurist Nikola Tesla (1856-1943) postmortem. Tesla, of course, is rumored to have flirted with time travel, among other fascinating technologies. What did Uncle John discover and invent? Is the 45th President using Tesla's technology to move forward and backward in time? Or, is this evidence of a parallel universe bleeding through, or merging realities (the Mandela Effect), or the collective unconscious anticipating the future, or is it all just a coincidence?[4] I prefer to let the reader decide.

And what about the CIA's involvement with Hollywood? After graduating from Georgetown University, the author of *The Exorcist* (published 1971), William Peter Blatty (1928-2017), worked in Lebanon in the '50s for the CIA under U.S. Information Agency cover.[5] Later, Blatty returned to Washington D.C. to become a policy branch chief of the Psychological Warfare Division of the U.S. Air Force. His domestic duties involved the military's promotion of popular anti-Communist sentiment akin to McCarthyism while fostering traditional Cold War (1947-1991) foreign policy abroad. The orchestrated exodus of Catholics from North to South Vietnam in the mid-50s exemplified psychological warfare. In collaboration with Dr. Tom Dooley (1927-1961, whom Blatty quotes in his novel) and others, an extensive campaign was carried out by the Catholic Relief Service. Local Catholic leaders and an American psychological warfare team combined to drive peasants south of the DMZ by telling them, "The Virgin Mary has departed from the north [and] Christ has gone to the south." Amateur as this appears now, "The mass flight was admittedly the result of an extensive, well-conducted, and in terms of its objective, very successful American psychological warfare operation." (quotes from *The Indochina Story*, Bantam, 1970).[6]

In the post-60s era, when a majority of youth, both on and off college campuses, displayed frustration with, or abandonment of, traditional political protest activities, movie-going enjoyed a sharp increase. This atmosphere

4 During two of his rallies in 2016, would-be attackers of Donald Trump claimed to be time travelers, indicating the President himself might have the ability to move backward and forward through time. This author's recent online search to locate articles discussing the time-traveling element yielded no results, seemingly erased from existence.

5 Georgetown University was where the campus scenes of *The Exorcist* were filmed.

6 "The Exorcist: CIA Script?" *Ann Arbor Sun*, June 28, 1974, https://aadl.org/node/197187 (accessed June 25, 2019).



Chris MacNeil exits her trailer to shoot the student protest scene in *Crash Course*. Later, Chris jokingly describes the movie to her assistant, Sharon (Kitty Winn), as "The Walt Disney version of the Ho Chi Minh story." From *The Exorcist*.

produced a new widespread audience, one without specific political or spiritual direction and, therefore, ripe for suggestion. The covert methods used by Blatty in his terrifying novel were well-honed from his years of implementing cloak-and-dagger psychological warfare techniques for the U.S. Government. During the '50s, these tactics could be foisted on the naïve public, but by the early to mid-70s, a more sophisticated approach was needed to convey critical messages. Accordingly, Blatty used his talent, applying the same subliminal techniques to the horror film spawned by his novel. The movie, directed by William Friedkin, seeks to extinguish the leftover radicalism of the '60s while bringing the occult to the mainstream; remember, Regan MacNeil (Linda Blair) uses Ouija to conjure Captain Howdy *qua* Pazuzu. *The Exorcist*, released December 1973, features an actress, Chris MacNeil (Ellen Burstyn), starring in a film called *Crash Course*. A scene depicts Chris' character, a college professor, determined to shut down a student protest, implying it is a waste of time because any change must be made "within the system." The expulsion of an unruly demon by erudite Jesuits represents the supreme authority of the church over a trouble-making entity, instinctively suggesting the power of the state over the populace, thereby making *The Exorcist* a tool of political reaction and a product of government-sponsored psychological



(Left) The Great Beast, Aleister Crowley, makes the Sign of Pan; emblazoned on his hat is the Eye of Horus also known as the Eye of Providence. Employed by the Freemasons since time immemorial, the Eye in the Triangle symbolizes the godhead, the Supreme Being, appearing on the society's aprons, trestle boards, and medals, among other things. The sigil associates with the Illuminati, signifying their quest to become godlike, ruling humankind from the shadows. In *Satanic Panic*, Homerun Pizza employs the Eye of Horus as its gaudy logo (right), appearing on the t-shirts worn by its delivery guys and gals, including the busking, virginal protagonist, Samantha Craft. The emblem insinuates the coven's overarching desire to rule the world by using witchcraft to become omnipotent, like the Illuminati.

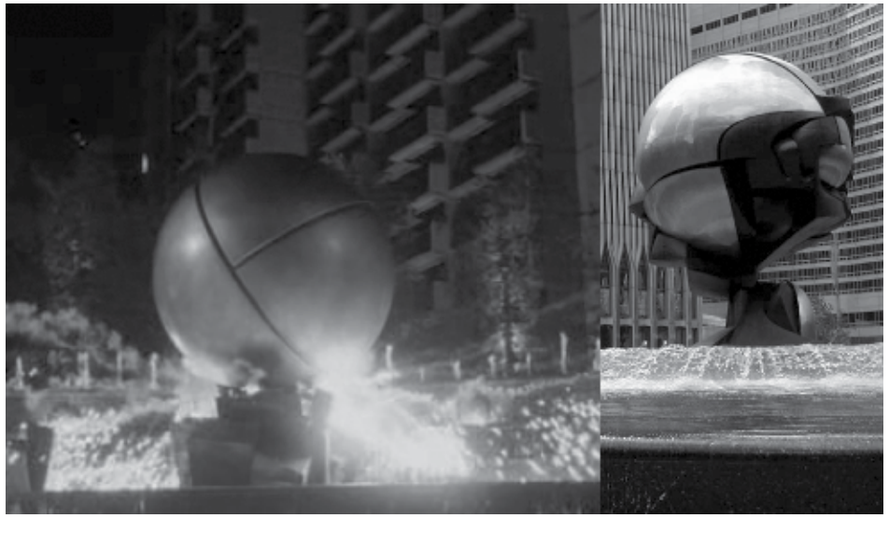
manipulation. For dogmatic religion, activated as a response to a conceived threat–demonic possession–can be a powerful ideological cement to keep the masses submissive and spellbound in a time of social transition, from the revolutionary '60s to the passive and decadent '70s.[7]

Does the Illuminati rule the world, shepherding Hollywood's sorcery? The legendary director, Stanley Kubrick, hints this was the case. The historical Illuminati was founded on Beltane, May 1, 1776, by Professor Adam Weishaupt (1748-1830) of Ingolstadt to achieve absolute political power, restrict governments, and revolutionize religion. Today, the Jesuit-inspired secret society denotes an elite cabal operating on global, political, and socioeconomic levels, using Hollywood to promote a Babylonian agenda, to cause the populace to abandon the Abrahamic Faiths, and traditional values, in

7 Ibid. See also George Case, *Here's to My Sweet Satan: How the Occult Haunted Music, Movies, and Pop Culture* (Fresno: Quill Driver Books, 2016), 29.

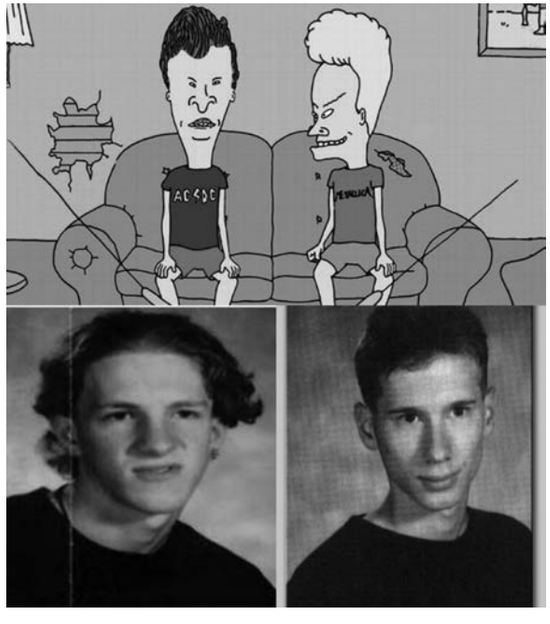
favor of radical Luciferianism. They destroy all those that stand in their way or threaten to expose their plot and modus operandi. In his Illuminati masterpiece, *Eyes Wide Shut* (1999), the *New York Post* has the headline LUCKY TO BE ALIVE. The protagonist, Bill Hartford (Tom Cruise), buys a copy, reading about the death of Amanda Curran (Julienne Davis), an apparent Illuminati sacrifice. The headline tells it like it is because the Illuminati disposes of all those attempting to reveal its subterfuge; let's ask Jeffrey Epstein (1953-2019), who was about to spill the beans, exposing his globalist sex trafficking ring in a plea deal. He was found hanged in his jailcell–a so-called suicide–inside a federal detention facility, the Metropolitan Correctional Center (MCC New York). Epstein's death makes Kubrick's film feel more like a documentary than a work of fiction. By making *Eyes Wide Shut*, many believe Kubrick was trying to unmask the Illuminati and, in doing so, ended up taking a dirt nap just like Epstein for dead men tell no tales.

Many films like *Escape from New York* (1981), *Fight Club* (1999), *The Matrix* (1999), *The Patriot* (2000), and *The Simpsons* TV episode "The City of New York vs. Homer Simpson" (September 21, 1997) herald the



(Right) *Fight Club*'s Space Monkeys destroy a piece of corporate art, bearing a striking resemblance to *The Sphere* (left) formerly in the Twin Towers' plaza. *Fight Club* was released in theaters in the United States on September 10, 1999, nearly two years to September 11, 2001. *The Simpsons* episode, "New York City vs. Homer Simpson," aired two years earlier, on September 21, 1997, almost four years before 9/11/01. It appears that an unknown occult force synchronizes *The Simpsons* episode, *Fight Club*, and the events of 9/11.

attack on the World Trade Center on September 11, 2001. For example, in *Fight Club*, before the controlled demolition of the financial buildings *qua* World Trade Center, Tyler Durden (Brad Pitt) refers to the site as "ground zero." Known as Operation Latte Thunder, Durden's disciples–the Space Monkeys–are ordered to destroy a piece of corporate art while taking out a franchise coffee bar simultaneously. The sculpture they destroy bears an uncanny resemblance to Fritz Koenig's (1924-2017) *The Sphere* previously at the World Trade Center, presaging Lower Manhattan's destruction and chaos. Even real-life events seem to portend 9/11. On April 20, 1999, a mere two and a half years earlier, Eric Harris (1999-2001) and Dylan Klebold



When the archetypes turn deadly. (Top) Popular in the 1990s, the cartoon characters Beavis (right) and Butt-Head (left), two high school misfits, epitomize the zero card of the Major Arcana, the Fool archetype: a dunce capable–under certain conditions–of becoming an injurious wild card. "Pumped Up Kicks*"*: Beavis and Butt-Head became the murderous duo of Dylan Klebold (bottom left) and Eric Harris (bottom right) who shot and killed 13 people on April 20, 1999, during the Columbine High School massacre. Like Beavis and Butt-Head, they were high school outsiders. Unlike their comical cartoon counterparts, Dylan and Eric became melancholic Death archetypes, embodying the Tarot's 13th card (Major Arcana), which is the number of people they murdered. They epitomize the card's archetypal qualities: corrosive and destructive actions, i.e., alchemy's *nigredo* phase, striking and harming humankind, dark vitality causing drastic change, plaguing others with catastrophe, and victim collection. Like the Grim Reaper, the Saturnian plowman, Dylan and Eric dressed in black, identifying them as death merchants; the Reaper's black robe was their black trench coats, and the Reaper's scythe became their firearms. Psychologically, the pair became a living Tarot trump, awakened from the collective unconscious, hence the macabre fascination with their case.

(1981-1999) tried to blow up the cafeteria (known as the commons) at their school, Columbine High, during the height of lunch hour. When the bombs failed to detonate, they went inside and shot up the school, the library specifically, killing several students and wounding countless others. They modeled their attack after the L.A. Riots (1992) and the bombing of Oklahoma City's Federal Building (1995), attempting to surpass the death tolls in both of those earlier disasters. In Harris' journal, he detailed a plan to hijack an airplane, load it with explosives, and crash it into New York City. Oddly, his partner-in-crime, Klebold, was born on September 11, 1981, the day of the aerial attacks on the Twin Towers twenty years later. The diary entry and birthdate, when combined, anticipate or predict the terrorism of 9/11, becoming a textbook example of Jungian synchronicity.

Maybe the orchestrators of 9/11–often thought to be rogue elements in the United States intelligence and covert-military apparatus–sought inspiration from cinema. According to many conspiracy experts, the Twin Towers and 7 World Trade Center were brought down via explosives in an elaborate controlled demolition. This theory begs the obvious question: how were bombs planted in the buildings without anyone noticing? Believe it or not, a mysterious company–which is now defunct–named the Ace Elevator Company was allowed access to the World Trade Center from January to September 2001, in an extensive elevator renovation project. To this day, the Ace Elevator Company remains a mystery; however, it's undisputed the foremost elevator repair company is the Otis Elevator Company, not Ace. In 1853, Elisha Otis (1811-1861) founded the company in Yonkers, New York. A pioneer in its field, Otis develops, manufactures, installs, repairs, and markets elevators, escalators, moving walkways, and related equipment; it is the world's largest manufacturer of vertical transportation systems. One would think Otis would have been hired to do any repair work or renovations on the elevators in the World Trade Center.



Bart Simpson anticipates the 9/11 terrorist attack in the 1997 *Simpsons* episode "New York City vs. Homer Simpson." Nine-eleven manifests on the magazine cover with the Twin Towers substituting for the number 11.



The Mystery of the Cathedral: in Polanski's satanic thriller, Rosemary glances at a painting of Notre-Dame Cathedral on fire, seemingly prophesizing the April 15, 2019, inferno that engulfed Notre-Dame (right), destroying most of the Paris church. Rosemary sees the painting as she surreptitiously enters Roman and Minnie's apartment, shortly before discovering her baby, Adrian, the Devil's son. The fire at Notre-Dame Cathedral, having occurred the day after Palm Sunday and during Easter Week, feels like an attack by the Devil himself. "Satan is his father, not Guy. He came up from Hell and begat a son of mortal woman. Satan is his father, and his name is Adrian. He shall overthrow the mighty and lay waste their temples. He shall redeem the despised and wreak vengeance in the name of the burned and the tortured. Hail Adrian! Hail Satan! Hail Satan!" – Roman Castevet, *Rosemary's Baby*. Note: In Levin's novel, the painting of the fiery cathedral is St. Patrick's in New York City. However, the artwork resembles Notre-Dame, which makes sense because of Polanski's European heritage.

Forsooth, the Ace Elevator Company draws forth *Spies Like Us* (1985), in which the Ace Tomato Company, a shell company, secretly performs the wet works and black ops for the U.S. Government. The two companies' names are almost identical; Ace Tomato operates from a secret bunker via a rapidly descending elevator, which only adds to the strangeness. Did the masterminds of 9/11 borrow Ace Tomato Company to create a shadow company, a phony elevator repair business, to gain access to the World Trade Center's elevator shafts? If so, this would have permitted Ace Elevator repairmen unfettered access to the Twin Towers' core, allowing them to plant thermite cutting devices on the support columns and load-bearing members unnoticed and unhindered. The result would have been the controlled demolition of the Twin Towers and 7 WTC. If this is the case, then the shadow organization behind 9/11–whatever that may be–drew inspiration from *Spies Like Us* to execute their evil plan. Life, it seems, does imitate art after all.

On the doctrine of life imitating art and vice versa, nothing could be truer than the case of Elisa Lam (1991-2013). The body of Lam, a student at the University of British Columbia in Vancouver, was recovered from

a water tank atop the Cecil Hotel in downtown Los Angeles on February 19, 2013, after she'd been reported missing at the beginning of the month. Hotel maintenance workers discovered the body when investigating guest complaints about problems with the water, indicating it tasted disgustedly sweet, had a strange odor, becoming black when turning on the shower.

Her disappearance was widely reported. Interest increased five days before her body's discovery when the LAPD released a video of her on the date she disappeared, taken by a security camera. In the footage, Lam is seen exiting and re-entering a malfunctioning elevator, pressing its buttons, talking and gesturing in the hallway outside, and sometimes hiding. The video went viral on the Internet, with many viewers reporting they found it unsettling, with explanations ranging from claims of paranormal activity to a Lam's bipolar disorder; it has also been suggested the video was altered before its release. The circumstances of Lam's death, once her corpse was found, also raised questions, especially in light of the Cecil's eldritch history. Numerous suicides have occurred in the hotel, and serial killers Johann "Jack" Unterweger (1950-1994) and Richard "the Night Stalker" Ramirez (1960-2013) stayed there while on the prowl.

Lam's body was discovered naked with most of her clothes and personal effects floating in the water nearby. It took the Los Angeles County Coroner's office four months, after repeated delays, to release the autopsy report, indicating no evidence of physical trauma, stating the manner of death was accidental. While all this was occurring, there was a tuberculous outbreak in the neighborhood around the Cecil Hotel. Believe it or not, since the late '70s, the kit's name, administered to assay people for the disease, is LAM-ELISA.

Making this matter particularly weird, the movie *Dark Water* (2005) predicted many elements from the Lam case eight years earlier. To briefly summarize, a mother and daughter move into an apartment; the daughter's name is Cecilia (Ariel Gade), conjuring the Cecil Hotel. The mother discovers dark water in the bathroom leading her to find the body of a murdered girl in the apartment's water tank, anticipating exactly how Lam's body was found. It concludes with a ghostly visitation in a haunted elevator portending Lam's erratic behavior and final moments depicted in the video. As I've said during podcasts many times, you can't make this stuff up.

* * * * *

When I began outlining this book, I immediately tried to come up with a suitable subtitle, but it was a bit of a struggle. I thought the subtitles of my previous movie books worked well, and I wanted this book to have one, but it had to be considerably different. After all, *Even More Esoteric Imagery in Popular Movies* wasn't going to work–it is repetitive and uninspired. After contemplating for a short time, I came up with *The Mysteries of Occult Hollywood Unveiled*. I believe it to be original, unique, and, most important, it is accurate. For in this third installment, the recherché techniques Hollywood employs will be, once again, presented and analyzed.

These pithy marvels go far beyond occult images hidden in plain sight, although these are critical too. Directors, set designers, and producers employ color schemes, costuming, music, and theatrical artwork like posters; interestingly, actors and actresses are cast to conceal and reveal hidden undercurrents. This latter artistry, which I call *occult casting*, is when a performer is hired to bring their cultural-iconic-cinematic baggage to a film. Like occult symbols and arcane themes, the thespian's appearance is a mnemonic emerging from Giordano Bruno's (1548-1600) magical art of memory, affecting the viewer's subconscious and imagination, energizing the archetypes dwelling within us all. This art seeks to memorize through a technique of impressing places or images on memory. Bruno's efforts were to base memory on celestial images: on archetypal images, divine shadows of ideas, manifesting in the soul of the world, dwelling in human minds, and, thus, to organize the innumerable individuals and all the contents of memory.[8] If symbolism and hidden themes are the bone, then occult casting is the marrow; it is the closest thing I can think of to modern-day sorcery; it is a form of mind control. For if memory, Mnemosyne, was the mother of the Muses, she was also to be the mother of method; art of memory is an elusive human power plunging us into murky waters.[9] With its religious and ethical associations, Bruno's approach was transplanted into his occult systems, steering Renaissance esoteric memory techniques in the direction of secret societies.[10] Not only toward the Rosicrucians, the Freemasons, and the Illuminati but to Hollywood as well.

8 Frances Yates, *Giordano Bruno and the Hermetic Tradition* (1964; repr., Chicago: The University of Chicago Press, 1991), 76.
9 Frances Yates, *The Art of Memory* (1966; repr., London: The Bodley Head, 2014), 297.
10 Ibid. See also Eliphas Levi, *The History of Magic*, trans. Arthur Edward Waite (1860/1913; repr., Mansfield Centre, CT: Martino Publishing, 2012), 29-32.



The art world's impact on cinema: the Pre-Raphaelite portrait, *The Bridesmaid* (left, 1831), by John Everett Millais (1829-1896) influenced the costume design and appearance of *Crimson Peak*'s Edith Cushing (right). Del Toro's ghost story is a meditation on Dark Romanticism; its abundant symbolism, intense colors, and complex compositions make Edith–and the villainous Lucille–look like Pre-Raphaelite paintings brought to life.

I have decided to keep the Preface and Introduction relatively short because I intend to define Tinseltown's methodology as the book unfolds rather than condensing it all initially, as I did in my two previous cinema books. Nevertheless, please read the Introduction because it is a roadmap; consider it an esoteric primer. As the reader progresses, the curtain will be pulled back; arcane doctrines will be applied to pop culture, disclosing Hollywood's occult mysteries. The mind's eye is baffled and intrigued; it is open to the depths, and possibly the heights, that had previously been concealed. Don't expect Hollywood's *éminences grises*, the puppet masters of illusion, to impart this secret information because good magicians never reveal their secrets. As a Freemason, I know this to be true.

Robert W. Sullivan IV, Esq.
Candlemas (Imbolc) 2018
Baltimore, Maryland, USA

Introduction

(13) – The Thirteenth Spirit is called Beleth (or Bileth, or Bilet).
He is a mighty King and terrible. He rideth on a pale horse with
trumpets and other kinds of musical instruments playing before him.
Ars Goetia, *The Lesser Key of Solomon the King*,
Translated by Samuel Liddell MacGregor Mathers, 1904

I am Criswell. For years, I have told the almost unbelievable,
related the unreal, and showed it to be more than a fact.
Now I tell a tale of the Threshold People,
so astounding that some of you may faint.
This is a story of those in the twilight time. Once human, now monsters,
in a void between the living and the dead. Monsters to be pitied,
monsters to be despised. A night with the ghouls,
the ghouls reborn from the innermost depths of the world.
The Emperor, *Orgy of the Dead*, 1965

Ye black minions! Dost hear that, yolk devils!
Wake! Wake from this! Did ye make some unholy bond with that goat?
William, *The Witch*, 2015

Symbolism comes therefore from God, though it may be formulated by men.
Eliphas Levi, *Transcendental Magic*, 1854

It is time. They have reached the second crucial turning
point in their destiny. Their message is about to reach millions.
But we will change all that. When our mission is successful,
no longer will the world be dominated by the legacy of these two fools!
No longer will we hear this. [*plays air guitar*]
Chuck De Nomolos, *Bill and Ted's Bogus Journey*, 1991

Some people can read *War and Peace* and come away thinking
it's a simple adventure story. Others can read the ingredients
on a chewing gum wrapper, and unlock the secrets of the universe.
Lex Luthor, *Superman*, 1978

Symbolism may be comprehended under two broad classifications: exoteric and esoteric. The former includes the signs, figures, and abbreviations used to express mathematics, chemistry, pharmacy, weights, measures, and meteorology. The latter applies to the concealed expression of occult, spiritual, and philosophical truths; it is the subject of this book.[11] The impetus of all symbolism has its origin in something more than the desire for brevity; instead, its sole purpose is secrecy, message communication, furthering an agenda known to the initiated few.[12] In cinema, occult emblems and undercurrents can be well hidden, while in some movies, it is more noticeable depending on the sophistication of the moviemaker.

Let us now begin to examine Hollywood's powerful magic. Appearances can make quite an impression; take, for instance, *The Exorcist*'s vile demon, having taken possession of Regan, where it intended to stay "Until she rots and lies stinking in the earth," caused some moviegoers to vomit and faint. In *London After Midnight* (1927), director Tod Browning (1880-1962), and its star, Lon "The Man of a Thousand Faces" Chaney (1883-1930), created a horrific visage, remembered for its shark-like dentures. The primitive razor-mouth, superimposed on a ghastly face, evokes a Freudian concept: the devouring, castrating *vagina dentata*. In 1928, Chaney's gruesome makeup inspired brutal murder in London's Hyde Park. The killer claimed to have seen visions of Chaney's frightful face, urging him to slash a woman's throat with a razor. The murder made headlines, adding to the lost movie's dark allure.

At the culmination of *Back to the Future* (1985), Emmett "Doc" Brown (Christopher Lloyd), embodies the scientific zeal of Dr. Benjamin Franklin (1706-1790), the magus drawing lightning from the heavens for the betterment of humankind. The film is a comparative religion study, alluding to the Osirian mysteries; thus, the archetypes have an Egyptian bent, defined by Aleister Crowley's *The Book of Thoth* (1944), applying Qabalism to the traditional deck.[13] Did you know the Smurfs are a cartoon version of

11 George W. Plummer, *Rosicrucian Symbology* (New York: Macoy Publishing and Masonic Supply Co., 1916), 1.

12 Ibid, 3.

13 Robert W. Sullivan, *Cinema Symbolism: A Guide to Esoteric Imagery in Popular Movies*, 2nd ed. (Baltimore: Deadwood Publishing, 2017), Chapter IV. *Nota bene*: as I am writing and editing this book, I am also re-editing all my previous tomes. The page numbers and text in the earlier editions are evolving, so I am omitting them altogether when I reference my books. These new, revised editions will include further analyses and information while leaving most of the text intact.

Karl Marx (1818-1883) and Friedrich Engels' (1820-1895) *Communist Manifesto* (1848)? For more on the Smurfs and this pessimistic paradigm, I refer the reader to my previous works: *Cinema Symbolism* and *Cinema Symbolism 2* (see *CS2* for Smurfette as an alchemical-kabalistic golem, created by Gargamel to sow chaos and discord in the Smurfs' perfected communistic village). But Hollywood isn't infallible: some of its sleight of hand is stupid, pedestrian, so ridiculous it's not even worth discussing. For example, *Mac and Me* (1988), the *Citizen Kane* of wheelchair-bound-paraplegic-kid-going-over-a-cliff movies, is nothing more than an hour-and-a-half McDonald's commercial. The restaurant chain takes a big McBite out of this *E.T.* (1982) rip-off: the subliminal **M**ysterious **A**lien **C**reature, or Mac, alludes to the franchise's tasty Big Mac, even Ronald McDonald (Squire Fridell) makes a cameo at a fast-food dance contest. Currently, it has a zero rating on Rotten Tomatoes.

Sometimes, the imagery occurs because of an inside joke, a monkeyshine, carried out by a production designer or an art director. Such is the case with *The House of Fear* (1945), the Sherlock Holmes murder



♫ I saw Lon Chaney Jr., walking with the Queen, uh! / Doing the werewolves of London ♫. An excellent example of someone in the prop department screwing around. (Left) Larry Talbot's wolf's head cane from *The Wolfman* turns up in the Sherlock Holmes murder mystery *The House of Fear* (right) leaning against a wall in Drearcliff House. Both movies are Universal Pictures, but, other than that, there is no nexus between them.

However, some text will be different, re-edited, and augmented within these new editions. When I cite one of my books, I am omitting the page number(s) because they will change, identifying the citation by Chapter number only.

mystery based on Sir Arthur Conan Doyle's (1859-1930) *The Five Orange Pips* (1891). Inside Drearcliff House's library, next to the bookshelves, Larry Talbot's (Lon Chaney Jr., 1906-1973) wolf's head cane leans against the wall. The MacGuffin first appeared in *The Wolf Man* (1941), a horror classic unrelated to *The House of Fear*. There is no hidden meaning or agenda; instead, someone in the Universal prop department was screwing around, obviously pulling a prank.

What's in a name? Much, depending on the circumstances. Take, for instance, *The Wicker Man* (1973): Sgt. Neil Howie (Edward Woodward, 1930-2009) is searching for Rowan Morrison (Geraldine Cowper), who has gone missing, presumed dead. The girl is named after *Sorbus aucuparia*, also known as the Mountain Ash, a tree long associated with European paganism. On May 1, animals were passed through a large hoop made of rowan to protect them and ensure fertility.[14] Her forename implies Summerisle's scheme, made clear at the May Day celebration: a human sacrifice to the sun to guarantee the apple crops will flourish. Rowan's totem is a hare, an animal linked to heathenism; specifically, rebirth, rejuvenation, and resurrection, signifying her return from the dead, and the sun's renaissance at Beltane.[15]

In *Maleficent* (2014) and *Maleficent: Mistress of Evil* (2019), the Dark Fey's sorcery changes color because she oscillates between good and evil, concealing and revealing her bisexuality simultaneously. When she is in a good mood, her magic is gold, but when she is angry, her magic is green, signifying duality, designating her hermaphroditism, sexual confusion, and frustration.[16] *Nightbreed* (1990) is a Knights Templar-like fable; after persecution by the Inquisition, a misunderstood cabal of monsters go underground to worship Baphomet, paralleling the Templars banishment for allegedly adoring the same pagan deity. While watching *The Witch* (2015), when the goat, Black Phillip, morphs into a humanoid Devil *qua* Lucifer, his left leg remains thin, black, and hairy with a cloven hoof

14 Raven Grimassi, *Encyclopedia of Wicca and Witchcraft*, 2nd ed. (Woodbury, MN: Llewellyn Publications, 2019), 350.
15 Ibid, 203.
16 In *Mistress of Evil*, her magic is a mixture of green and gold, signifying the interdependence of good and evil.

epitomizing Baphomet, the Goat of Mendes, Stanislas de Guaita's (1861-1897) Goat of the Witches' Sabbath.[17]

In *Angel Heart* (1987), Louis Cyphre (Robert De Niro) retains the law firm of Winesap & McIntosh to hire private detective Harry Angel (Mickey Rourke) to locate pre-World War II crooner Johnny Favorite. Winesap and McIntosh are apple cultivars conjuring, to the subconscious mind, the forbidden knowledge associated with the wise Luciferian serpent.[18] At its climax, Harry discovers what has been hidden from him; that is, what he's been searching for, costing him his soul. How about this one: *Coming to America's* (1988) royal family, King Jaffe Joffer, played by James Earl Jones, and Queen Aoleon, played by Madge Sinclair, both return as the regal family in *The Lion King* (1994). Jones and Sinclair provide the voices of King Mufasa (Jones) and Queen Sarabi (Sinclair), resurrecting their aristocratic presence. Or, for example, in the *Harry Potter* saga, Azkaban Prison is named after Alcatraz Island, home to the infamous federal prison. It confined the most hardened criminals influencing Azkaban, which imprisons only the worst witches and warlocks.

Did you know *Jacob's Ladder* (1990) illustrates the CIA's MK-Ultra mind-control program; the movie asks epistemological questions: what is real, and what is fantasy? Who is mind-controlled, and who isn't? Pay attention to the gurney's swivel when, in the hospital, Jacob Singer (Tim Robbins) is descending to Hell. The wheel is slightly off the ground–turning and creaking endlessly–to make the viewer anxious, projecting the nebulous vanguard of the CIA's mind-bending agenda. The Hermes Trismegistus (Thrice-Greatest) analog, Louis Denardo (Danny Aiello), speaks to Jacob Singer (Tim Robbins) about the sagacious Meister Eckhart (1260–1328). Like Dante Alighieri, Eckhart saw Hell too; however, all is what not what it seems. Angels and demons are to be interpreted subjectively; their purpose

17 Charlie played Black Phillip in goat form, Wahab Chaudhry portrayed Black Phillip as the Devil.
18 That is, applying Gnosticism to the Book of Genesis. In *Angel Heart*, *nota bene*, one can observe a theme suggesting an ouroboros. It begins with a shadowing figure walking casually in an alley, then segues to a corpse lying on the pavement nearby. One can only presume the figure is Cyphre because the person walks with a cane, something Cyphre carries with him throughout the film. The corpse indicates "there is death everywhere," which Cyphre tells Angel/Favorite at the conclusion. Thus, it ends where it begins: with Cyphre and death omnipresent, creating a cinematic ouroboros, signifying Cyphre's serpentine nature. The movie swallows its tail, thereby going back to the beginning at its end. Although *Angel Heart* is more Gnostic than alchemical, one must always bear in mind that medieval alchemists took their philosophies from the Gnostics.



(Left) Eliphas Levi's intaglioed Baphomet, the Goat of Mendes in *Dogme et Rituel de la Haute Magie*, a tome presented in two parts: "The Doctrine of Transcendental Magic" and "The Ritual of Transcendental Magic." Each of these is divided into twenty-two chapters, paralleling the twenty-two cards of the Major Arcana of the Tarot. *Dogme et Rituel de la Haute Magie* was translated into English by the Masonic mystic, Arthur Edward Waite (1857-1942), as *Transcendental Magic, its Doctrine and Ritual* (1896). Baphomet was a deity allegedly worshipped by the Knights Templar, according to confessions extracted by torture during the trials of members of the Order after its condemnation in 1307. The pentagram on Baphomet's forehead is a symbol of light and will, the Pentalpha of Pythagoras, or the Pentangle of Solomon, having five lines and five angles; and is, among the Freemasons, the Blazing Star: an emblem of fellowship. Levi combined elements of the Tarot's Devil Card, and the he-goat adored at witches' sabbaths. Baphomet has a human torso with rounded, female breasts, a caduceus in the midriff, cloven feet, black wings, a goat's head with a torch on top between two horns. These attributes symbolize androgyny, viz. *coincidentia oppositorum*, connotating horror and sin, magic, intelligence, alchemy, universal equilibrium, spirit over matter, and the generative principle. They represent Astral Light, the central concept in Levi's magical synthesis. Its human arms and hands form a sign of occultism–as above, so below–inscribed upon his Emerald Tablet of Hermes Trismegistus. Written on Baphomet's arms are *Solve* (separate), and *Coagula* (dissolve), active principles of alchemical transformation. The white and black crescent moons at the figure's side denote the kabalistic pillars of mercy and severity with Baphomet as the Middle Pillar. (Right) Inspired by Levi's image, poet and mystic Stanislas de Guaita drew the first goat pentagram, with two points (horns) upward, attacking Heaven. The picture appeared in his book, *La Clef de la Magie Noir* (English: *Key of Black Magic*, 1897), and is commonly referred to as the Sabbatic Goat.

is to devest departed souls of their material attachments, freeing them from the hylic world. The demons *qua* angels transmogrify the spirit, placing it on a path to God. Eckhart's complex, negative theology further suggests the soul must undergo a four-stage synthesis, the *unio mysitica*, to achieve the godhead.[19] A comparable alchemical-spiritual modus operandi is the function of *Twin Peaks*' (1990-1991) Black and White Lodges.

19 Eckhart von Hochheim, *The Complete Mystical Works of Meister Eckhart*, trans. and ed. Maurice O'C Walshe (New York: The Crossroad Publishing Company, 2009), 4-25, *passim*.

Hollywood often turns to history for inspiration. In *Star Wars: A New Hope* (1977), Grand Moff Tarkin (Peter Cushing, 1913-1994) announces that the Emperor has dissolved the Imperial Senate, delegating control to the regional governors, authorizing them to rule by fear. The Emperor's plan imitates England's Commonwealth: between August 1655 and January 1657, Great Britain was led by the Major-Generals; after the dissolution of Parliament, there was a period of direct military government during Oliver Cromwell's (1599-1658) Protectorate, running parallel with the Emperor's scheme. Like the Emperor devolving control to the governors, England and Wales were divided into ten regions, each governed by a Major-General who answered directly to the stern Lord Protector.

Walter Hill's *The Warriors* (1979) is lifted from the pages of *Anabasis*, the most famous book of the Ancient Greek professional soldier and writer Xenophon (431-354 BCE). The seven-volume tome was composed around the year 370 BCE, and, in translation, *Anabasis* is rendered as *The March of the Ten Thousand* and as *The March Up Country*. Xenophon accompanied the Ten Thousand, an army of Greek mercenaries hired by Cyrus the Younger (?-401 BCE), who intended to seize the throne of Persia from his brother, Artaxerxes II (453/445-358 BCE). Though Cyrus' mixed army fought to a tactical victory at Cunaxa in Babylon (401 BC), Cyrus was killed, rendering the actions of the Greeks irrelevant and the expedition a failure. Stranded deep in Persia, the Spartan general Clearchus (450-401 BCE) and the other Greek senior officers were then killed or captured by treachery on the part of the Persian satrap Tissaphernes (445-395 BCE). Xenophon, one of three remaining leaders elected by the soldiers, played an instrumental role in encouraging the 10,000 to march north across foodless deserts and snow-filled mountain passes toward the Black Sea and the comparative security of its Greek shoreline cities. Now abandoned in northern Mesopotamia, without supplies other than what they could obtain by force or diplomacy, the 10,000 had to fight their way northwards through Corduene and Armenia, making ad hoc decisions about their leadership, tactics, provender, and destiny.

To make matters worse, Artaxerxes' army, along with hostile natives, barred their way, attacking their flanks. One can see parallels between Xenophon, his men, and the Warriors. For example, after the assassination of Cyrus (Roger Hill, 1948-2014), stuck deep in enemy territory, their war

chief, Cleon (Dorsey Wright), is captured or killed. The Warriors have to fight their way back to their turf, having to make spur of the moment decisions to survive. They are surrounded by hostile forces, while Swan (Michael Beck), the de facto war chief, has his leadership challenged by fellow Warrior, Ajax (James Remar).

Although outside the world of the occult, foreshadowing can reveal key cinematic elements, forcing the viewer to recall the movie entirely, evoking Bruno's occult system. In *Mulholland Drive* (2001), when Betty Elms (Naomi Watts) meets Rita (Laura Harring), the former infers the truth about her Hollywood fantasy by saying she's "In this *dream place*." However, the viewer does not discover the line's literal meaning until Diane Selwin (Watts again) wakes up, terminating her buoyant vision, ending Betty's existence. In *Ghostbusters* (1984), when Dana Barrett (Sigourney Weaver) unpacks her groceries, the eggs start cooking on the counter supernaturally. One will notice a bag of Stay-Puft Marshmallows foreshadowing Volguus Zildrohar's form during the apocalypse.[20]

Hollywood sometimes employs the above and below of Hermes Trismegistus when releasing a film. *The Omen* was released on June 24, 1976, midsummer, the Feast of St. John the Baptist–the celebration of the summer solstice–when daylight begins decreasing, anticipating the rise of darkness, the Antichrist.[21] Think I'm stretching this? *Omen III: The Final Conflict* was released on the vernal equinox of 1981 (March 20) to signify the return of divine light, the sun, designating the end of wintery gloom. On that day, sunlight is equal to night; after the vernal equinox, daylight increases while night diminishes. As such, *Omen III* documents the Second Coming of Jesus Christ *qua* the sun to defeat the night, Damien Thorn (Sam Neill), the Antichrist. A confrontation between Damien and a group of assassin-monks on Dartmoor is an art of memory mnemonic, conjuring Conan Doyle's *The Hound of the Baskervilles* (1902) and the devilry lurking on the moors.[22] Damien defeats the monks, and, at least for the time being, evil is triumphant.

20 Volguus Zildrohar, also known as Gozer the Gozerian, was portrayed by Slavitza Jovan and voiced by Paddi Edwards (1931-1999).

21 In *Rosemary's Baby*, the Antichrist is born on June 25, 1966, when solar light starts to decrease. Christmas–the birth of Jesus on December 25–celebrates the newly birthed sun as the darkness begins to retreat, and daylight is returned.

22 In Cornwall, Roche Rock and its environs substituted for Dartmoor.



(Top) The Tree of the Dead in Tim Burton's *Sleepy Hollow* turns up in *Alice in Wonderland* (bottom), insinuating the movies inhabit the same universe.

Some filmmakers employ subtleties to forge a link between their films, or earlier movies, producing positive and negative vibrations. For example, in the mid-80s, director Fred Dekker released two movies occupying the same cinematic universe. The first, *The Night of the Creeps* (1986), pays homage to ghoulish, flying saucer movies of the '50s and '60s; even the housemother (Evelyn Smith) watches *Plan 9 from Outer Space* (1959). The second, *The Monster Squad* (1987), is a tribute to the old Universal horror films of the '30s, '40s, and '50s, such as *Dracula* (1931), *Frankenstein* (1931), *The Mummy* (1932), *The Wolfman* (1941), and *The Creature from the Black Lagoon* (1954). In *Night of the Creeps*, when J.C. (Steve Marshall) crawls across the bathroom floor, right before a creepy-crawly jumps into his mouth, one will notice the graffiti on the wall "Go Monster Squad!" forging a nexus between the two movies. They become interwoven, only adding to their mythology, amplifying their eventual cult status. Another

example hides in Tim Burton's *Alice in Wonderland* (2010), featuring the Tree of the Dead, alluding to his movie *Sleepy Hollow* (1999), making them parallel fairy tales. Easter egg: when watching *The Monster Squad*, keep an eye out for the armadillo in Dracula's castle, appearing during the opening credits. It is an homage to the armadillos creeping about Dracula's lair in the Universal classic. In *Dracula*, the Armadillos make cameos because the *little armored ones* occasionally dig in cemeteries, leading to the filmmakers' mistaken belief they would dig their way into coffins and eat the corpses.

Burton strikes again with *Pee-wee's Big Adventure* (1985) and *Batman Returns* (1992). In the former, Pee-wee Herman (Paul Reubens) encourages the waitress Simone (Diane Salinger) to pursue her ambitions while she tells him to keep searching for his bike. In the latter, their dreams are shattered: Reubens and Salinger portray Tucker and Esther Cobblepot, the parents of the doomed Oswald Cobblepot, the Penguin (Danny DeVito), whom they dispose of by tossing him–and his crib–down a sewer. To this author, when these interrelated mnemonics are discovered, it reminds us Hollywood is forever generating mythologies, constructing pop culture before our very eyes

In some instances, symbolism can be minute, meticulous, and thus elusive. In the thriller *Atomic Blonde* (2017), MI6 spy Lorraine Broughton (Charlize Theron) drinks Stolichnaya vodka, a well-known Soviet brand, cleverly inferring she may be a double agent working for the KGB, placing her loyalty to the West in doubt. The audience never knows if she is the hero or the villain. There are veiled similarities between *Crimson Peak* (2015) and *The Shining* (1980) because they are both about struggling writers tormented by ghosts; *Crimson Peak*'s director Guillermo del Toro deems *The Shining* "the Mount Everest of haunted-house movies."[23] *The Exorcist* illustrates a Neoplatonic conflict between good and evil represented by the solar warmth and frigid darkness, ascent and descent, and apotheosis contrasted by debasement. A kindred Manichaeism haunts the corridors of Hogwarts School of Witchcraft and Wizardry. The totem of Gryffindor Hall is the lion, denoting the constellation Leo, which governs the sun.

23 Russ Fischer, "New Details on Guillermo del Toro's Haunted House Movie 'Crimson Peak,' Plus New 'Pacific Rim' Images," *Slash Film,* February 18, 2013, https://www.slashfilm.com/new-details-on-guillermo-del-toros-haunted-house-movie-crimson-peak-plus-new-pacific-rim-images/ (accessed May 1, 2018).



(Top) In *Pee-wee's Big Adventure*, Pee-wee Herman and Simone are soulmates. (Bottom) Their reality becomes a nightmare in *Batman Returns* when they become the parents of the Penguin, ridding themselves of the deformed child by throwing him and his crib over a bridge, consigning the little monster to Gotham's sewers. This pragmatic paradigm echoes occult casting; by using the same actors but reversing their circumstances, Burton's cinematic sorcery weaves a spell in the subconscious mind; however, a pop culture mythology results when the viewer becomes conscious of this model.

Such symbolism designates the lightning-bolt scarred wizard, Harry Potter (Daniel Radcliffe), as a solar god-man, a heroic archetype, in the vein of Jesus, Horus, Mithras, Samas, and Apollo. Tom Riddle, before he became Lord Voldemort (Ralph Fiennes), was assigned to the house of the serpent, Slytherin Hall, identifying the black magician with the Devil, the Dragon, Set/Typhon, Mercurius, or Python.

Each time this author watches *Black Swan* (2010), an ode to metamorphic masturbation, he observes something fresh. In particular, Nina Sayers (Natalie Portman) and Lily's (Mila Kunis) lesbian scene occurs 69 minutes

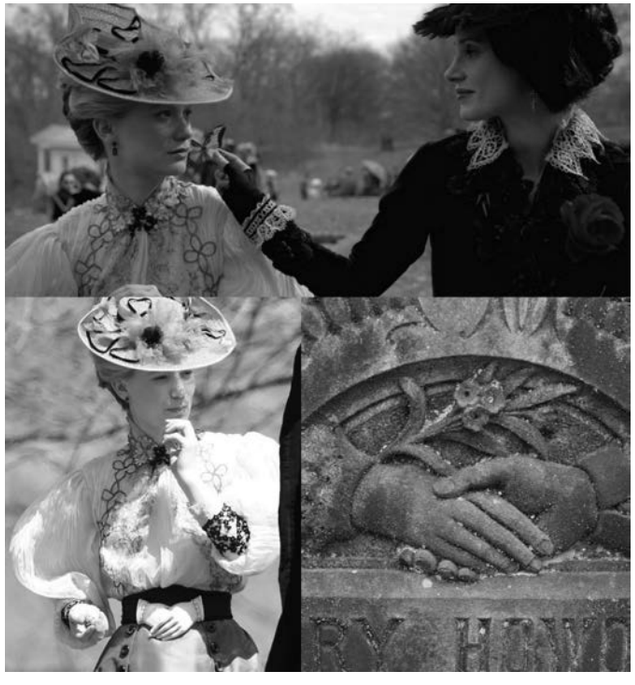


(Top) A conspicuous white swan mosaic rests behind Nina on the bathtub's rim while she caresses herself, signifying her sexual inexperience and innocence; alone and frustrated, she reacquaints herself with onanism, her only solace. (Center) Through chaos magic *qua* Transyuggothian sorcery, Nina perfects alchemy by transmogrifying into a birdlike creature. Her spell is an extreme diet of masochism, humiliation, and self-stimulation; thus, her knees buckle backward like a swan. Her bedroom is an alchemical kitchen; its wallpaper represents the metamorphic process: an endless array of butterflies suggesting transformation from one thing, an innocent White Swan, to another, a seductive Black Swan. (Bottom) Having a hard time seeing the butterflies on the wallpaper? If so, observe when Nina and Lily hit the dancefloor. The butterfly wallpaper flashes behind them ever so briefly–keep an eye for it next time you, the reader, watch *Black Swan*.

into the film. The sexual inference of *69* is crystal clear. However, one could also interpret it as an erotic yin-yang or the psychological-alchemical unification of contradictions: order *qua* Nina merges with chaos *qua* Lily, thereby awakening the former's sable consciousness, equipping her to dance the Black Swan.[24] At breakfast, Nina consumes a grapefruit; it is a symbol of bitterness and mental illness. It symbolizes the love-hate relationship with her mother Erica (Barbara Hershey), presaging Nina's lunacy and sexual deviancies. Furthermore, this author couldn't help but notice the white swan mosaic sitting on Nina's bathtub representing her virginal innocence, her timid White Swan/Odette persona. Moreover, her bedroom's wallpaper is a swarm of kaleidoscopic butterflies suggesting a remaking; the insect begins as a caterpillar, then changes to pupa, finally becoming a beautiful aphid. When Nina and Lily get jiggy with it, keep an eye out for the colorful wallpaper emerging quickly behind them. For Nina, the insect represents her metamorphosis from a pathetic White Swan to a confident, graceful yet grotesque Black Swan, calling her to the footlights, drawing her from the mundane to the elegantly horrific. Darren Aronofsky's use of time-sequencing, the grapefruit, the white swan mosaic, and the wallpaper are masterful; when analyzing films, one critical thing to always keep in mind is the context, the surrounding circumstances, the symbol or theme is presented. In my estimation, context is routinely overlooked by researchers in this field.

Let's continue to analyze the butterfly, a traditional symbol for immortality. The insect represents transformation in *Black Swan*, but something entirely different in *Crimson Peak*. In del Toro's movie, the butterfly denotes the sun, identifying the protagonist, Edith Cushing (Mia Wasikowska), as a solar heroine, the dawn. Edith befriends a toy dog at Allerdale Hall that had previously owned by Enola Sciotti, one of the Sharpes' victims. The small canine is a breed known as Papillon; in French, *papillon* means *butterfly*. The dog tallies with the spectral yarn's Manicheanism: Edith, symbolized by the butterfly, the eternal diurnal orb, the glorious dawn, battles for her life against the forces of darkness personified by the Sharpe siblings, brother and sister, represented by the Stygian moth. The moth, symbolizing an oppressive fiend, appears in Blake's *Albion Rose* (ca. 1795), second slate, featuring the grotesque insect

24 *Black Swan* borrows from the 1997 Japanese animated psychological horror-thriller *Perfect Blue*.



(Top) In *Crimson Peak*, Lady Lucille Sharpe gently rubs Edith Cushing's cheek with a butterfly–a symbol of light–imbuing the latter with the solar attributes of the insect. What does an emblem conceal and reveal? (Bottom left) While in the park, Edith wears a belt featuring clasped hands. (Bottom right) During the Victorian era, this was a universal symbol on gravestones, indicating the relationship between the person who had passed away and the loved ones left behind. The belt represents the bond between Edith and her deceased mother, and that mother's ghost is with her. However, do the clasped hands have a more profound symbolism? Was the costume designer, Kate Hawley, trying to convey something else, perhaps something erotic?

as an emblem of the French Revolution's (1789-1799) degeneration into the horrific Terror. Thus, we know, like so many symbols, the butterfly's meaning is multilayered; in both films, the insect's use is discrete and appropriate. Easter egg: Blake's *Albion Rose* was modeled after da Vinci's *Vitruvian Man* (ca. 1490); the name derives from the ancient and mythological name of Britain, Albion. In Blake's cosmology, Albion was the primeval man whose fall and division resulted in the Four Zoas: Urizen, Tharmas, Luvah, and Urthona.

Hollywood uses rain, or a shower, to connotate both rebirth and transformation, depending on the circumstances. In *Suspiria* (1977), when Suzy Bannion (Jessica Harper) arrives in Germany, it is pouring, looking like Noahic flooding. The storm is her baptism, a spiritual purification, giving her the strength and temperance to battle evil: the coven of witches hiding in the *Tanzakademie* (English: dance academy).[25] Rain comes from heaven, the higher powers above, indicating a spiritual cleansing; Suzy's mission is numinous, justified, and right.[26] During the opening credits of *9 ½ Weeks* (1986), Elizabeth McGraw (Kim Basinger) strolls to work through rainwater puddles. For her, the saturated streets and sidewalks denote albification, indicating she embodies alchemy's *albedo* (whiteness, silver, the moon), heralding transmogrification.[27] Elizabeth will attempt a metamorphosis to liberate her shadow self, an erotic persona. Here, the use of rain is proper; Dario Argento, the director of *Susipira*, and Adrian Lyne, the director of *9 ½ Weeks*, know what they are doing.

Thus, the surroundings in which a recondite symbol, theme, or undercurrent is presented is critical to analyzing it; if a token is interpreted out-of-context, then the analysis is worthless. "Garbage in, garbage out," as we attorneys often say. This book describes movie symbolism contextually with supporting analysis and documentation. By stating this, this author is skeptical of the hypothesis that veiled currents are part of a Satanic-Illuminati-Hollywood-Occult-Masonic-Mind-Control agenda; to the rational mind, this theory is unsubstantiated pablum. On the other hand, one must bear in mind the motivations behind using the occult in media. However, in meditating on this subject for over twenty years, at no time have I come to believe the placement of an arcane symbol or thread in a movie was evil.

Au contraire, the use of esoteric symbolism is akin to an architect or city planner incorporating sacred geometry in their blueprint, design, or template. Nevertheless, everything casts a shadow, and there are diabolical forces in this world, toiling as it sleeps. Because of the strange, almost supernatural nature of movie symbolism, it is easy to oscillate between two extremes: demonical conspiratorial agenda and coincidence.

25 J. E. Cirlot, *A Dictionary of Symbols* (New York: Philosophical Library, 1962), 259.
26 Ibid.
27 Ibid.



♫ Someone left the cake out in the rain ♫. (Left) In *Suspiria*, Suzy Bannion rides in the back of a taxicab during a rainstorm on her way to the Tanz Dance Academy. (Right) In *9 ½ Weeks*, Elizabeth McGraw walks to work–the Spring Street Art Gallery–passing through rainwater puddles. Rain signifies different things, depending on the surrounding circumstances.

What fascinates this author is the great lengths filmmakers, whether it be the director, producer, writer, or set designer, will go to lace their production with occult undertones. For example, *Fight Club* (1999) veils Gnosticism: rebellion against materialism and commercialism. Durden's Space Monkeys destroy themselves physically to obtain enlightenment–spiritual gnosis–while combating the Demiurge's hylic reality. Durden does not exist; instead, he is an imaginary, an alchemical trickster or juggler (the Magician Tarot card), the Jungian shadow of the protagonist billed as the Narrator (Edward Norton). And Mercury *qua* the trickster is happiest when he or she's at play: fucking around, raising Cain, causing headaches, wrecking worlds, destroying to rebuild. Without Durden, he cannot affect radical change; he is unable to transform society. Concealed deeper within *Fight Club*'s Gnostic matrix is a Masonic undercurrent. Durden, a quasi-Worshipful Master, presides over a male-only secret society, and its first rule is silence; like the passwords and tokens of Masonry, one "does not talk about Fight Club." To be initiated into its mysteries, the candidate must wait outside the dojo for three days without encouragement; the three days represent the degrees of Masonry's Blue Lodge: Entered Apprentice, Fellowcraft, and Master Mason. Initiation is a perspective against the false lights of mysticism; it equips human logic with its relative value and proportional infallibility, connecting it with supreme reason by the chain



Tyler Durden's business card identifies the address of Fight Club's temple of initiation as 537 Paper Street. The number 537 is a veiled allusion to Masonry's 3, 5, and 7, its sanctum of secrecy, and the power of occult philosophies.

of analogies.[28] Hence, the initiate knows no vague hopes, no absurd fears because he has no irrational beliefs; he is acquainted with the extent of his power, and he can be bold without danger.[29]

Initiation prepares the Space Monkeys spiritually, supplying them with a higher understanding, readying them for a cataclysmic eventuality: Project Mayhem. Fight Club's headquarters are located at 537 Paper Street, identified on Durden's business card, furthering the film's Freemasonry. Five, three, and seven, are an allusion to 357; in Masonry proper–explained during the second-degree lecture–there are three great pillars of the Temple: Wisdom, Strength, and Beauty. There are five noble orders of architecture: Roman, Corinthian, Ionic, Doric, and Tuscan. There are seven liberal arts and sciences: Grammar, Rhetoric, Logic, Arithmetic, Geometry, Music, and Astronomy. Three, five, and seven links Fight Club's temple of initiation to Masonry's Sanctum Sanctorum; a Space Monkey, as a postulant, seeks entry to ignite his divine spark. Post-initiation, they are part of a priesthood, questing for both self-enlightenment and destruction, becoming nihilistic hierophants.

A similar exemplar appears in *Harry Potter and the Half-Blood Prince* (2009), depicting Albus Dumbledore (Michael Gambon) conspicuously standing before a billboard advertising *Divine Magic*. As I have explained in my previous cinema books, Dumbledore epitomizes the Hermes Mercurius Trismegistus archetype, the mysterious and powerful god of magic. He knows everything, but choose to dole out his wisdom piecemeal. This figure

28 Eliphas Levi, *Transcendental Magic: Its Doctrine and Ritual*, trans. Arthur Edward Waite (1896/1958; repr., Mansfield Centre, CT: Martino Publishing, 2011), 93-94.
29 Ibid, 94.

is often a wizard, a hermit, a sage, a scholar par excellence; usually, he wears a robe and has a distinctive graybeard. His eyes are fixed, and his look is strangely acute. The *Hermetica* (ca. 2nd century CE), the works ascribed Hermes Trismegistus, mentions the Son of God, viz. the Creative Word, in both the *Asclepius* and *The Poimandres* (*Corpus Hermeticum*, *Libellus* I), thereby designating Dumbledore a theurgic hierophant. The Neoplatonic magus protects the Boy Who Lived, the savior of the wizarding world whose white sorcery will thwart Lord Voldemort.[30] In Masonic lore, Hermes relates to *ascensio*: by breaching the Vault of Enoch, then pronouncing the Tetragrammaton correctly, the Thrice-Greatest restores the Seven Liberal Arts and Sciences to humankind. This mystical act, the recovery of God's name, is the backbone of the Royal Arch degree, signifying the transcendence of the sublunary world, spiritual purification, ascension to cabalistic apotheosis.[31] In J.K. Rowling's mythology, Dumbledore is a polymath, the headmaster of Hogwarts, reflecting Masonry's *trivium* and *quadrivium*; in both instances, the white wizard's shrewdness and sagacity are second to none, making him a supreme godly educator.



Hogwarts' Professor Albus Dumbledore is a practitioner of divine magic; of this, there is no doubt. Like Ob-Wan Kenobi (Alec Guinness, 1914-2000), in *Star Wars*, and Gandalf the Grey in *The Hobbit* and *The Lord of the Rings*, Dumbledore is a Hermes Trismegistus analog, a graybeard archetype. Screenshot from *Harry Potter and the Half-Blood Prince*.

30 Garth Fowden, *The Egyptian Hermes: A Historical Approach to the Late Pagan Mind* (1986; repr., Princeton: Princeton University Press, 1993), 179-181, discussing the Church Fathers' use of the *Hermetica*, identifying the pagan Mercurius Trismegistus as a prophet of Jesus Christ.
31 Yates, *Giordano Bruno*, 25-27.

Another technique employed by Hollywood is the promotion material, that is to say, posters. These neo-broadsides offer filmmakers a way to tease the hidden iconography in their art, while the posters–especially ones with cool artwork–are highly sought after by collectors. Some posters bring a king's ransom at auction houses such as Sotheby's, Christie's, and eBay, elevating the film's status in pop culture to iconic. Although it was not a box office success, the one-sheet for *Mother!* (2017) offers a subtle glance at its arcana. Jennifer Lawrence *qua* Mother Nature presents her heart, conjuring the devotion to the Sacred Heart, also known as the Most Sacred Heart of Jesus, or *Sacratissimum Cor Iesu*. The symbol is one of the most well-known Roman Catholic devotions, taking Christ's heart as the representation of his love for humanity. In the context of *Mother!*–thoroughly analyzed in Chapter XI–the film's atheistic director, Aronofsky, seeks to rebuff Christianity, especially its Latin version, illustrating the destructiveness of the religion. Mother (Lawrence) is not like Christ at all;



(Left) The first promotional poster for the film, *Mother!*, is imbued with symbolism. (Right) The poster for *Häxan: Witchcraft Through the Ages* features the Devil with an inverted pentagram on his forehead; the two points up is the sign of the cloven hoof symbolizing the Goat of Mendes' horns attacking heaven, the fall of divine light.

instead, she despises humankind, ending the Piscean Age by fire–observe, in the lower right corner, the cigarette lighter with Pisces' astrological symbol. The poster also depicts an eight-sided doorknob and a frog, hinting at its Biblical mysteries. On the other end of the theological spectrum, the demonic poster for *Häxan: Witchcraft through Ages* (1922) correctly depicts an inverted pentagram on the Devil's forehead; one-point up signifies cabalistic white magic, but when the two points are raised, the pentagram becomes an emblem of black magic.

* * * * *

Imagery aside, also contemporaneous on the filmmakers' pallet of esoteric techniques, is music. Melodies, when deployed by the wizards in Hollywood, harmonizes sound and substance; it is powerful, potent, and sensual. They enhance the drama, or even conjure something from an earlier film; this lyrical occultism surfaces in season five of the *Bates Motel* (Chapter I). From one coronation to another, music transfers the potency of divine kingship to an infernal monarch. In *Hereditary* (2018), when Peter Graham (Alex Wolff) ascends into the treehouse, wherein he is crowned Paimon, a King of Hell, the score, "Reborn," by Colin Stetson evokes regal pomp and circumstance. "Reborn" is a somber rendition of *Zadok the Priest* (1727), composed by George Frideric Handel (1685-1759) for the enthroning of King George II (1683-1760), performed at the coronation of every British monarch since its composition. In *Halloween* (1978), the song "Don't Fear the Reaper" (1976) by Blue Oyster Cult blares on the radio when Laurie Strode (Jamie Lee Curtis) and Annie Brackett (Nancy Kyes) drive to their babysitting jobs, presaging Michael Myers' nocturnal killing spree. The song is prophetic: although Michael murders Annie, Laurie survives, suggesting Death, the rider of the pale horse (Revelation 6:8), wasn't interested in claiming her soul that night. In *An American Werewolf in London* (1981), listen attentively to the soundtrack: all the songs have the word *moon* in their title, implying the werewolf's vehicle of transformation. In *9 ½ Weeks*, when the masturbator takes flight, Eurythmics' "This City Never Sleeps" envelops her caresses. The song admonishes Elizabeth that her ephemeral pleasure is "♫ just a feeling ♫" and to not substitute wanton lust for love and affection.

In Hollywood, alchemy is a critical device. Alchemy was the art by which base metals were supposed to be transmuted into gold and silver. While the alchemist's practical techniques were rooted in the banausic skills of the jeweler, the glassmaker, and such like, the theoretical pretensions ultimately touched upon the human soul's relationship to God. An interest in imitating the appearance and color of precious metals evolved gradually into a habit of thinking of metals as composed of a lifeless physical base, or *body*, and an invigorating principle, or *soul*, which imparted character and distinctiveness to the physical base.[32] The material base was the same for all metals, but the *soul* was present in varying degrees of purity; hence, the different characteristics of each metal, and the belief it was possible to transmute base metals into gold by manipulating the *soul*.[33] But the same distinction between the body and soul of metals stimulated in some alchemists another, more analogical line of thought, which used alchemical imagery to describe the purification of the human soul and its ascent to its divine source so that a physical process became a generative symbol of a spiritual experience.[34]

The basic alchemical process involves dissolving natural elements into the abyss from which they arose, separating this indifferent mass into spirit and matter, active and passive, male and female, and then reuniting these opposites: a chemical marriage to synthesize the Philosopher's Stone. As Paracelsus (1493-1541) observes, alchemical dissolution and resolution reenacts God's activities in Genesis, who, alchemically interpreted, separates chaos into distinctions only later to rejoin these antinomies at the marriage feast of Revelation.[35] Paracelsus assumed everything originates from a profound matrix: just as the cosmos emerges from a boundless deep, so inorganic forms arise from the muddy earth and animated ones from liquid wombs.[36] To Jung, alchemy was a psychological operation to attain selfhood. Pop culture synthesizes the alchemy of Paracelsus and Jung, leaving little room for the transmutation of base metal to gold. Rather, alchemical films document the transition of a character from one thing into

32 Fowden, *Egyptian Hermes*, 89.
33 Ibid.
34 Ibid, 89-90.
35 Eric Wilson, *The Melancholy Android: On the Psychology of Sacred Machines* (Albany: State University of New York Press, 2006), 73.
36 Ibid.

another; sometimes, the change is physical, but it almost always results in emotional upheaval.

Let's apply philosophic alchemy to *9 ½ Weeks*. Elizabeth's frenzied masturbation is a devilish chimera, attempting an erotic metamorphosis: the release of her passionate shadow. In a penumbra of dimness yet illuminated by the slide projector, Elizabeth touches herself in the glow of the *Sol Niger* (English: Black Sun) as an expression of the *lumen naturae* (English: the light of nature). The Black Sun is an alchemical idea that brightens one's inner darkness, turning saturnine quiddity into luminescence, or, symbolically, lead to gold. This formula facilitates the *albedo*, the moon, the sacred feminine to adapt to the black night of the soul, the *nigredo*, blackening.[37] For the feminine, it is the kind shadow light that heralds a developing consciousness of both sexuality and other nebulous aspects dwelling in the repressed feminine shadow.[38] For the masculine, it represents the emergence of the destroyer, a Mr. Hyde-like personality. *Lumen naturae* can be like a sinister *coincidentia oppositorum*, more akin to an occult formula in which Saturn transforms into *Sol Niger*, the Luciferian sun.[39] To the initiate, male or female, serving Saturn was, therefore, paying homage to the Black Sun, contributing to the *dark brother's* or *sister's* triumphant return, that is, the shadow self.[40] Such a methodology was at the heart and soul of the Romantic Satanists of the 18th and 19th centuries, lionized in the works of Blake, Percy Bysshe Shelley (1792-1822), Voltaire (1694-1778), Lord Byron (1788-1824), Levi, Victor Hugo, Sheridan Le Fanu (1814-1873), and Mary Shelley (1797-1851), taking inspiration from John Milton's (1608-1674) *Paradise Lost* (1667).[41] Romantic Satanists were proponents of sex, magic, political reform, and revolt, commingling Satan with rebels like Cain, Percy Shelley's Cythna (*The Revolt of Islam*, 1818), Prometheus, the Wandering Jew, Carmilla, and even Frankenstein's Monster, expressing themselves darkly through literature, art,

37 Stanton Marlan, *The Black Sun: The Alchemy and the Art of Darkness* (College Station: Texas A&M University Press, 2016), 97-98.

38 Ibid, 121.

39 Ruben van Luijk, *Children of Lucifer: The Origins of Modern Religious Satanism* (New York: Oxford University Press, 2016), 302.

40 Ibid.

41 Ruben van Luijk, "The Resurrection of Satan in Nineteenth-Century (Counter) Culture," in *The Devil's Party: Satanism in Modernity*, eds. Per Faxneld and Jesper Aa. Petersen (New York: Oxford University Press, 2013), 41-51, *passim*.

science, and poetry.[42] Within this heterodoxy is an inversion: good is evil, evil is good; infernal fire is life's essence, Heaven is a meager portion of this energy purloined from the abyss. Satan and his host are not evil, but a positive force liberating the body and mind. Easter egg: *The Bride of Frankenstein*'s (1935) prologue shows us the Romantic Satanists at play. The Gothic castle signifies the Brocken, the sinister and strange place where the Devil holds feasts for witches. Mary Shelley (Elsa Lanchester, 1902-1986) is Lucifer, a cast out angel holding captive sway over her attendant demons, the poets Lord Byron (Gavin Gordon, 1901-1983) and Percy Shelley (Douglas Walton, 1909-1961). Bryon remarks he's England's greatest sinner, and the lightning raging outside is meant for him, targeted by an irate Jehovah. But he cannot flatter himself, for the thunder could be applause for Mary because she has "written a tale that sent my blood into icy creeps." Wanting to hear more of Frankenstein and his Monster, and since it's a perfect night for mystery and horror, they gather around her, begging her to open the pits of Hell.

The Dark Angel epitomizes sexual deviancy: by masturbating publicly to the rays of the Black Sun, that is, the slide projector flashing grotesque and demonic images, Elizabeth transgresses womanly decorum, revering Saturn, seeking a seductive transformation. She rebels against her daily doldrums, her prosaic chit-chats with her girlfriends in the art gallery's offices by demolishing her stagnant libido, liberating her suppressed erotic side, birthing her shadow identity, genuflecting before the Prince of Darkness.

But she is not the only Romantic Satanist to grace the silver screen. The urbane Lord Summerisle (Christopher Lee, 1922-2015), an enlightened heathen dwelling in a Christian country, Great Britain, is like a fallen Lucifer: he is out of time and place, living like a cast out, exiled on his remote island. Leading the May Day parade, Summerisle carries a sickle *qua* scythe, identifying him with Saturn, his lord and master. He is more shadow than light: the justice of the peace is ready and willing to perform a human sacrifice–a devoutly Christian police officer–to the sun god to ensure the apple crops return. Anakin Skywalker (Hayden Christensen) falls in love with Padme Amidala (Natalie Portman), then rebels against the Jedi Order, surrendering willingly to the Force's Dark Side, signaling his Romantic Satanism. In *Suspiria* (2018), Madame Blanc's (Tilda Swinton) Neo-expressionist dance, *Volk*, embodies matriarchal disobedience. When

42 Ibid.

not rehearsing her dance, honing her witchcraft, Blanc seeks to refine her sapphism with her protégé, Susie Bannion (Dakota Johnson), identifying her, and Susie as saturnine disciples of the Left-Hand Path. Satanism, much like Gnosticism, has a critical dimensional sometimes ignored: at its core, it is a language of resistance to convention, a counter-discourse.[43]

Romantic Satanism is not for the timid, the conformist, or the weak-willed; one must be independent, daring, an erudite libertine. Returning to the erotic alchemy of *9 ½ Weeks*, Saturn's mysterious influence upon Elizabeth results in her fondly embracing weird attributes, tokens of her dark pleasures. Specifically, she cultivates a distinct compulsion for black silk stockings, facilitating her liberation, transforming her into a chic piece of performance art, satisfying her pride, her *body*, yet corrupting her *soul*, her psychology.[44] Silk, signifying wealth, taste, and vanity, sows the seeds of her magic; yet, fixation is a corruption of the supernatural, mystical, and necromantic. Elizabeth's classy hosiery becomes parasitic and destructive, ruining her emotionally; she comes to understand–when it's too late–that her sultry onanism was nothing more than a crass sideshow.[45] Her failure is not surprising: according to kabalistic tradition, the alchemist, or the person seeking transition, was both the vessel of the work and the substance in it. If the alchemist were besieged by materialism, lust, and desire, their mystical undertaking would be futile; dripping from the heavens above, their star-semen, or moon-spittle, would be corrupted, rendered impotent.[46]

Blossoming like she's one of Charles Baudelaire's (1821-1867) *Les Fleurs du mal* (English: *The Flowers of Evil*, 1857), in league with "Satan Trismegistus," Elizabeth embodies the Decadent precept that high art is magic; she is a provocative daughter of Mercurius, a promiscuous voluptuary. As part of her salacious arcanum, she rejects bra and pantyhose because they block her caresses. Her black high heels, stockings, garter belt and straps, and pencil skirt entice masturbation–it's all Isabel Marant's style, 30-years early. Add to the mix her smoky eyes, tousled, blonde wavy hair, candy-apple red lipstick, red fingernail polish, white cashmere-cotton cardigan, and gray slip

43 Per Faxneld, *Satanic Feminism: Lucifer as the Liberator of Women in Nineteenth-Century Culture* (New York: Oxford University Press, 2017), 424.

44 Her black silk stockings are the devil Mercurius, the agent of her great change. Elizabeth's stockings masturbate her, rousing her repressed erotic side.

45 Andrew Lang, *Custom and Myth* (New York: Harper & Brothers, 1885), 212-244.

46 Richard Cavendish, *The Black Arts* (New York: G.P. Putnam's Sons, 1967), 169.



"Conquer every Repulsion in thy self, subdue every Aversion. Assimilate all Poison, for therein only is there Profit. Seek constantly therefore to know what is painful and to cleave thereunto, for by Pain cometh true Pleasure." – Aleister Crowley, *Liber Aleph vel CXI: The Book of Wisdom or Folly*. (Top left) Living Deliciously: in the art gallery's crepuscular basement, *9 ½ Weeks*' Elizabeth proudly flaunts her black silk stockings. They are an alchemical fetish–an erotic talisman–allowing the release of Mercurius, freeing her shadow. (Top center) As Elizabeth views portraits of women touching themselves (top right), her bedroom eyes exude ecstasy, sulfurous fluid her fantasies, seduced by sexy phantasmagoria; hypnotized, her face effuses a puckish, satanic glee. (Bottom left) Masturbating, the luminescence of her skin is a blank canvas; her smudgy black eyeliner and swollen red lips transmogrify her into high art. Her fingers are paintbrushes, soothing her fleshy canvas. Elizabeth is, indeed, Salvador Dali's (1904-1989) *Great Masturbator* (1929) oil painting incarnate. (Bottom right) Deceived by the sensation of silky fabrics against her skin, she turbulently raises her legs in black silk stockings, and feet in black high heels, signifying the shadow's triumph–lascivious darkness reigns! The Eurythmics' song, "This City Never Sleeps," dovetails with her Postmodern onanism perfectly because it both encourages and admonishes the pursuit of sensual pleasures. Although she's a divorcée in her thirties, the scene depicts Elizabeth as a virgin descending into darker, more pleasurable, sexual mysteries. Her volcanic orgasm suggests she has just discovered masturbation, climaxing for the first time like an inexperienced teenager. Earlier, in the art gallery's exhibition area, she is the only one who knows who recognizes the framed chastity belt for what it is, implying she's innocent and the contraption is her own. By placing the belt on exhibit–proudly hanging it on the gallery's wall–Elizabeth is shedding her restraint, prudishness, and self-control. Thus, rid of the chastity belt, she is devoured by vigorous masturbation in the basement, unlocking the flesh's lesser mysteries. Free of the constrictive device, Elizabeth has likewise rejected a bra and pantyhose, replacing the latter with an elegant black garter belt and luxurious black silk stockings, allowing easy access to her erogenous zone. By masturbating, she has performed alchemy, transmuting herself into a living piece of decadent art, an exemplar of earthly delights. As Elizabeth climaxes, the slide projector rapidly fires the images, implying her unfettered rapture. Next, she energetically runs through a puddle of water because she has just gushed like a waterfall, tainting the art gallery with her essence, unabashed by her poetic perversion. She has trashed her ego, guided only by the pleasure principle–the force behind the shadow–regardless of consequence. Perfecting the spagyric art, Elizabeth becomes a lustful exhibit; to best represent *coincidentia oppositorum*, her molten flesh should be displayed next to the inhibitory apparatus.

round out her sexy ensemble, preparing her for her solo flight. By pleasuring herself to demonic artwork, she embodies *nuditas criminalis*, viz. lascivious and vain spectacle, transforming into a cynosure worthy of display in the Spring Street Gallery or any cosmopolitan *kunstkammer*.[47] Ergo, desirous of imitating the artwork she peddles, Elizabeth employs the gallery's caliginous basement as her hedonistic atelier, masturbating as people walk over the apertures above, watching her hot-blooded performance. Garters, stockings, and belts were symbols of grandeur and authority, investing the female sorceress wearing them with magical properties and mystical abilities.[48] These are Elizabeth's lucky charms, and her sex magick is an éclat vacating all notions of prim-and-proper womanhood, making her Lilith in the flesh: a lustful, racy, satanic lady.

Elizabeth's caresses reflect society's twofold attitude toward female masturbation: liberating but abject, ecstatic but humiliating, lyrical but second-rate.[49] These polarities infer *coincidentia oppositorum*; like an alchemist with his athanor, mortar and pestle, Hessian crucible, aludel, retort, and alembic, Elizabeth also has magical paraphernalia. Dressed to the nines, she dons alchemy's colors to create an equilibrium, a juicy synthesis: her black stockings, the *nigredo*; her white blouse, the *albedo*; her gold watch, the *citirinitas*; and her lipstick and nail polish, the *rubedo*. The masturbator's rapture transcends duality, generating saturnine feminine energy that is receptive and transmissive, passive and active, sensual and innocent, producing an erotic force seeking to liberate her suppressed passions. Still, the release is temporary, not permanent.[50]

One could further argue her onanism is a primitive form of priapic worship–the wooden sculpture on her right has a pointy penis-like protrusion. While she pleasures herself, some of the slides she watches are

47 Faxneld, *Satanic Feminism*, Chapter 9, "Becoming the Demon Woman," 386-426, analyzing the wicked woman's clothing and jewelry, reinforcing their eccentric behavior. See also Anton LaVey, *The Compleat Witch or What to do When Virtue Fails* (New York: Dodd, Mead, & Company, 1971), 162-172, arguing that stockings and high heels are witchy talismans.

48 Margaret Murray, *The God of the Witches* (London: Sampson Low, Marston & Co., 1933), 37-40; Doreen Valiente, *An ABC of Witchcraft Past & Present* (New York: St. Martin's Press, 1973), 190-192. See also Grimassi, *Encyclopedia*, 47, discussing stockings as magical totems, connected with Befana, a gift-giving witch in Italian folklore.

49 Thomas W. Laqueur, *Solitary Sex: A Cultural History of Masturbation* (Brooklyn, NY: Zone Books, 2004), 406.

50 Grimassi, *Encyclopedia*, 155.

paintings of demons, which, along with hobgoblins, represented the phallus in ancient cultures. Over time, these demons morphed into mythological figures like Robin Goodfellow of English folklore, linking Elizabeth to Devil worship, advancing her Romantic Satanism.[51] By the time *9 ½ Weeks*' end credits roll, it is evident Elizabeth's magical self-gratification has failed. Her lust, alchemical fetishism, and desire have consumed her, corrupting her spirit-soul, torturing her flesh-body, demolishing her vanity. Instead of generating a femme fatale personality, she has become the Tarot's Fool, a simpleton, an archetype, a naïve queen for a day.

Lastly, Elizabeth's sultry event horizon celebrates the engravings of Félicien Rops (1833-1898), a visual artist who emphasized Satan's connection to sensuality and carnal pleasures. A devout anticleric, his illustration of St. Teresa of Ávila (1515-1582) shows the Carmelite nun naked except her veil with a dildo wedged in her vagina; the Spanish reformer and mystic's ecstasy exposed as masturbating to an open Bible. Like Elizabeth, an expression of waggish rapture contorts St. Teresa's features. In 1861, Rops was initiated into the Masonic lodge *La Bonne Amitié* of the Grand Orient of Belgium. Impersonating his art, Rops did his best to look like the Devil: with a nose sharp and brusque, subtle lips, he had a goatee and a sufficient shock of hair resembling two horns. Perseverance created an image: Rops was content to be a living symbol of something people wanted, something Crowley embraced.[52] His notorious engravings depict women's insatiable lust, leading them to Devil worship inevitably, an idea coming from *Malleus Maleficarum* (English: *Hammer of the Witches*, 1487), a treatise endorsing the extermination of witches. For instance, in *L'Idole* (1882, English: *The Idol*), Rops has the satanic woman mount the penis of a laurel-crowned statue of the Devil (or Pan), flanked by two phallic-shaped columns with breasts and goat's hooves at their bases,

51 Sanger Brown, *The Sex Worship and Symbolism of Primitive Races* (Boston: Richard G. Badger, 1916), 93-94. cf. John Michael Greer, *The New Encyclopedia of the Occult* (St. Paul: Llewellyn Publications, 2005), 370. Greer contests the antiquity of the phallic religion, writing: "A fixation (and in large part an invention) of eighteenth and nineteenth-century European scholars, phallic religion was the worship of the powers of fertility in the form of the penis…Writings concerning phallic religion played an important role in the evolution of the Romantic image of the witch, and thus in the prehistory of modern Wicca and Neopaganism."

52 Tobias Churton, *Occult Paris: The Lost Magic of the Belle Époque* (Rochester, VT: Inner Traditions, 2016), 35-38.

ejaculating fire from their tips.[53] She gazes awestruck at his satanic majesty, just like Elizabeth is glued to the demonic artwork.[54] A sense of gloomy and mysterious splendor permeates Rops' crepuscular image–owing to the temple-like setting–anticipating the art gallery's basement with its haze, piercing light, and pagan-like faces.[55] As is often the case, Rops inserts a detail–here, the modern, high-heeled shoes worn by the woman (like Elizabeth's black high heels)–to show the scene is not an archaic one, but depicts the female of his time.[56] Even though she is a beautiful, sophisticated, a connoisseur of Neo-expressionist and Postmodern artwork, Elizabeth cannot resist her primal impulses. She succumbs to her lustful desires, liberating her animalistic instincts by masturbating in public,[57] and later has sex in a clock tower, thereby venerating Mephistopheles, cementing her status as a Romantic Satanist.[58] Her dynamic, tantric exhibition would have made her the toast of the 19th-century Decadents and Symbolists. Many artisans showcasing their talents in Joséphin Péladan's Rose-Croix Salons would have admired Elizabeth's ethereal aesthetics, recognizing her as a "Maccabee of Beauty" while a snobby clique would have found it tasteless, snickering behind her back. Sadly, women were prohibited from exhibiting; her titillating swank denied, she would've had to settle with hanging out at Edmond Bailly's (1850-1966) trendy occult bookshop. She could've had a lesbian fling with Liane de Pougy (1869-1950) or, perhaps, drop in on a séance at *chez* Lady Caithness, Duchess of Pomar (Marie Sinclair, 1830-1895), attempting to contact Mary, Queen of Scots (1542-1587).

* * * * *

Numbers and their associated sequences–such as doubles and repetition–are crucial devices used by these celluloid sorcerers. Every number has a specific power not expressed by the figure or symbol employed to denote quantity only.[59] This power rests in an occult connection existing between

53 Faxneld, *Satanic Feminism*, 290.
54 Brad Holland painted the artwork cast by the basement's slide projector, his webpage: https://www.bradholland.net/. This author could not find the names or titles of his paintings, only portfolios.
55 Faxneld, *Satanic Feminism*, *supra* note 53.
56 Ibid, 290-291.
57 Brown, *Sex Worship*, 94-95.
58 Van Luijk, "The Resurrection of Satan in Nineteenth-Century (Counter) Culture," 41-51, *passim*.
59 Sepharial, *The Kabalah of Numbers: A Handbook of Interpretation* (London: William Rider and Son, Limited, 1911), 5.



(Left) *L'Idole*, from Rops' *Les Sataniques*, a series of five engravings, retouched heliogravure, 1882, ca. 28 x 21 cm. Elizabeth begins masturbating when this painting (center) is projected on the screen, featuring the *Ars Goetia* demon Bael, the First Principle Spirit, ruling in the East, who "…appeareth in divers shapes, sometimes like a Cat,…and sometimes like a Man." She continues to caress herself, observing this next portrait (right) depicting Paimon, another demon from *Ars Goetia*. Paimon, a Great King of Hell, and very obedient to Lucifer, who "…appeareth in the form of a Man….with a Crown most glorious upon his head." Her gold watch is her lamen-like pendant, awakening her erotic consciousness. The projected paintings are a visual grimoire's pages; by masturbating to them, Elizabeth performs sex magick to consummate alchemy. Next to the screen sits an empty easel because Elizabeth is the piece of artwork; seated, her brushstrokes are her caresses, her viscous sweat is her sticky, passionate oil paints. Center and right images from *9 ½ Weeks*.

the relations of things and the principles in nature of which they are the expressions.[60] The use of numbers is akin to Gematria: a kabalistic method of interpreting the Hebrew scriptures by computing the numerical value of words, based on their constituent letters to convey secret codes. It is artistic magic; through complex calculations and combinations, the magus could depict the world's organization and manipulate the natural forces of earth, air, fire, and water. Numbers do not lie, and filmmakers employ them to forge occult nexuses, provide intrigue, revealing and concealing obscure revelations. In *Poltergeist* (1982), Tobe Hooper (1943-2017) and Steven Spielberg pay homage to Kubrick's Rocky Mountain tale of terror. When Carol Ann Freeling (Heather O'Rourke (1975-1988) approaches the television, warning her parents, "They're here," notice the time on the set is 2:37 am, referencing the Overlook's room 237. The number links Danny Torrance (Danny Lloyd) to Carol Ann because supernatural forces terrorize both children, investing *Poltergeist* with *The Shining*'s omnipresent dread.

60 Ibid.

When *The Exorcist* introduces Father Damien Karras (Jason Miller, 1939-2001), he ascends a subway staircase from 33rd Street. Thirty-three designates his apotheosis; that is, he will become Regan's Christlike savior, ridding her of the demon possessing her.[61] In *Escape from New York*, the kabalistic code name and number for Air Force One is David 14. Matthew 1:17 states: "So all the generations from Abraham to David are fourteen generations; and from David until the carrying away into Babylon are fourteen generations; and from the carrying away into Babylon unto Christ are fourteen generations." Furthermore, fourteen is Hebrew for David (D=4, V=6, D=4; 4+6+4=14); ergo, Air Force One's numeric designation covertly identifies the United States President (Donald Pleasence, 1919-1995) as a Biblical savior, the preserver of Western Civilization, the contents of his briefcase averting the apocalypse. These examples are akin to Bruno's art of memory, illustrating the power of numbers, mnemonics, used today by Hollywood's magi.

Samhain, the eve of November, was a day designating the sun's death, on which a votive sacrifice was owed to evil powers. Though overcome at Moytura, diabolism was ascendant at Samhain. Methods of discovering the spirits' will works better at this time of year naturally; thus, charms and invocations had more power because ghosts were near to help if care was taken not to anger them, and due honors paid.[62] Since the sun is dead, the moon is exalted, presiding over the impending seasonal darkness. In *Halloween III: Season of the Witch* (1982), the newscaster states one of Stonehenge's 19 bluestones is missing, linking the megalithic structure the 19-year Metonic-lunar cycle. However, the full lunar cycle with no intercalations (the Islamic calendar) is 33 years; thus, Stonehenge's Sarsen Circle is 33 meters in diameter, consisting of ***3***0 stones and ***3***0 lintels (*33*), indicating the ancient structure is a lunar-solar-astronomical calendar. The film's antagonist, a reclusive Irishman named Conal Cochran (Dan O'Herlihy, 1919-2005), intends to take advantage of "ancient technology" to quote the Hibernian, by exploiting a supernal alignment. The planetary arrangement, occurring on Samhain/Halloween, facilitates black magic by the sacrifice of millions of children. Cochran is the CEO of Silver Shamrock Novelties; its name conjures the earth's satellite because silver

61 Jesus Christ was 33 years old when he was crucified.

62 Ruth E. Kelley, *The Book of Hallowe'en* (Boston: Lothrop, Lee & Shepard Co., 1919), 21-22.

is the moon's color. *Halloween III* forges a nexus between Stonehenge and the moon; thus, 33 is omnipresent, reinforcing this astronomical occultism subconsciously. Conal Cochran's first and last names begin with the letter *C*, the third letter, making his initials *CC*, or *33*. The town of Santa Mira, the home of his company, is on Route 33, and its logo is a three-leafed clover, or trefoil shamrock, while Silver Shamrock manufactures three Halloween masks to get 33. Silver Shamrock Novelties, it seems, is a covert temple to Hecate with Cochran serving as the high priest of this demonic moon cult. Easter egg: Cochran's big three Halloween masks are a witch, skull, and pumpkin, indicative of the tripartite colors of Ireland's flag: green (witch), white (skull), and orange (pumpkin).



Blink, and you'll miss it. (Left) Silver Shamrock Novelties' Chief Executive Officer is the warlock, Conal Cochran, seen here with one of his cursed skull masks. Cochran is an expert in golem making, having crafted an army of humanoid robots that do his bidding without question. Moreover, Cochran's diabolical Big Giveaway, occurring on the evening of Samhain or Halloween, is synchronized with an astronomical alignment. He explains the axiomatic *above and below*, "…Halloween, the festival of Samhain! The last great one took place three thousand years ago when the hills ran red with the blood of animals and children … it's time again. In the end, we don't decide these things, you know, the planets do. They're in alignment, and it's time again." From *Halloween III*. (Right) *Halloween II* foreshadows Cochran's scheme when Michael Myers (Dick Warlock) wrote *SAMHAIN* in blood on a chalkboard in Haddonfield's elementary school. Underneath the bloody word, Homework Assignment B instructs the class to create an astronomical chart with all the planets in their orbits, anticipating the planetary alignment necessary for Cochran's "Joke on the children," to quote the evil mask maker.

Numbers take up residency at the Overlook Hotel, transcending Kubrick's horror masterpiece, *The Shining*. Kubrick uses numbers, repetition, and doubles as tropes to convey–both to the conscious and subconscious mind–that the resort is a symbolic ouroboros: *Hen to Pan*, *the all is one*, forever born and reborn. The hotel endlessly swallows (or bites) its tail because it houses a cyclic paradigm–an infinity–destined to



(Top three images) Kubrick's *The Shining* is sheer repetition; its beginning is its ending, becoming a murderous revolving door signifying the Overlook's never-ending reincarnation cycle. During the interview, Jack wears a green tie, which has a pattern mirroring the hedge maze in which he will freeze to death at the end. Similar symbolism hides in *Trick 'r Treat* (2007). Like *The Shining*, it begins with its ending. When Emma (Leslie Bibb) is taking down the Halloween decorations, observe the eight School Bus Massacre children *qua* living dead on the other side of the street (center, seen here still alive). They leave Mr. Kreeg's (Brian Cox) house after killing him during the closing moments. (Bottom) And keep an eye on Rhonda's (Samm Todd) red wagon with its solitary jack-o'-lantern, which, likewise, opens the Halloween gem–it is the movie's prelude. She crosses the street, causing the werewolves' car to brake suddenly; recognize the lit pumpkin she hauls? "You need a root beer?" It's the jack-o'-lantern Principal Wilkins (Dylan Baker) carves as he sits on his stoop next to Charlie (Brett Kelly), musing about Halloween's mysteries, poisoning the obese miscreant with tainted candy. He gives the pumpkin to Macy (Britt McKillip), which she claims is for a scavenger hunt. In turn, she takes it to the quarry with her fellow tricksters as an offering to the dead, a gift to the eight murdered children. Rhonda survives the ghostly attack, carting the pumpkin off in her wagon, bumping into Sam (Quinn Lord), until it is finally seen at the end, which is the beginning. The jack-o'-lantern ties the stories together, much like *Creepshow*'s (1982) ashtray.

repeat, Delbert Grady (Philip Stone, 1934-2003), Charles Grady, and Jack Torrance (Jack Nicholson) reincarnate over and over and over again. The three men are the same because they are the perpetual caretakers of the Overlook. To project samsara, Kubrick repeats numbers; specifically, he utilizes *42*. First, Danny's (Danny Lloyd) sweatshirt bears the number 42; next, Danny and Wendy (Shelley Duvall) watch *Summer of '42* (1971) while snowed-in at the resort. Finally, Dick Hollorann's (Scatman Crothers, 1910-1986) license plate has the number 42, observable when he returns to the hotel in the snowstorm. According to the New Testament, *42* associates with the Antichrist, his evil efforts lasting 42 months. Revelation 11: 1-2 reads, "And there was given me a reed like unto a rod: and the angel stood, saying, Rise, and measure the temple of God, and the altar, and them that worship therein. But the court which is without the temple leave out, and measure it not; for it is given unto the Gentiles: and the holy city shall they tread under foot forty and two months." Then at Revelation 13: 4-5, "And they worshipped the dragon which gave power unto the beast: and they worshipped the beast, saying, who is like unto the beast? Who is able to make war with him? And there was given unto him a mouth speaking great things and blasphemies; and power was given unto him to continue forty and two months." Forty-two appears three times; add 4+2 to get 6, or 666. Kubrick uses 42 to imbue the Overlook with apocalyptic demonism, and the murderous Jack with the Antichrist; in other words, the failed writer has become evil incarnate.[63]

But Kubrick doesn't end the doubles, the repetition, with 42. Wendy wears two bathrobes, the first of which features a light blue hue, observable when the actors' names appear during the opening credits; moreover, the Grady twins' (Lisa and Louise Burns) dresses are the same color blue. Two opposite times of the year surface: the black and white photo is a July 4th celebration, yet Jack seems to attend a New Year's Eve party, generating an epistemological crisis. This dilemma is augmented by Stuart Ullman (Barry Nelson, 1917-2007), who tells Jack, during his interview, the hotel is closed during the winter months. The conundrum questions the fabric

63 Robert W. Sullivan, *Cinema Symbolism 2: More Esoteric Imagery in Popular Movies* (Baltimore: Deadwood Publishing, LLC., 2017), Chapter V. I revealed Jack drinks alcohol at approximately 66 minutes and 6 seconds into the film, further associating him with the devilry of the Antichrist.

of reality, leaving us, like the Torrance family, to wonder what is genuine and what is an illusion.

Jack informs Lloyd the Bartender (Joe Turkel) he has two twenties and two tens in his wallet, mentioning two Portlands: one in Oregon, the other in Maine. There are two mazes: the one outside and the dark labyrinthine hallways of the Overlook. There are two boilers, two tennis balls, and two sets of twins: Grady's daughters and two sisters passing by Ullman on the way to the Torrance family's quarters. The doubles refer to a representation of the ego that can assume various forms, e.g., shadow, reflection, portrait, double, twin, found in primitive animism as a narcissistic extension and guarantee of immortality. But with the withdrawal of narcissism, he becomes a harbinger of death, e.g., Jack's kill-crazy rampage, a source of criticism and persecution. The figure of the double dates back to primitive civilizations, featured in legends, reoccurring in literature and cinema. It was Austrian psychoanalyst Otto Rank (1884-1939), in his essay on the double titled *Der Doppelgänger* (1914), who was the first to develop this idea in psychoanalysis, and Sigmund Freud (1856-1939) quotes him at length in *The Uncanny* (1919). However, the idea of the doubling of consciousness



(Top left) In *Black Swan*, Nina Sayers, dressed in virginal whites with her back to the audience, passes her doppelganger. Her clone is darkly dressed, signifying Nina's shadow self, the unfathomable terror dwelling within. As Nina begins to embrace her dark side, she frees herself from her repressive ego by delighting in masochism, masturbation, drug use, lesbianism, and humiliation to become perfect. She performs alchemy to achieve perfection and become the Black Swan: a confident, graceful, and seductive ballerina. (Bottom left) Nina's alchemy begins to pay off; no longer repressed, her dark side comes alive in a mirror while Nina clings to her lowly White Swan persona's vestiges. (Right) On the dancefloor, Nina splits in half, signifying her mental erosion, her inability to reconcile shadow with ego, reality with fantasy. *Solve et coagula*.

is present in his first texts on hysteria (1893, 1895). Freud introduces the unconscious as another consciousness capable of producing dreams, parapraxes, and so on. The theme of the double is taken up by Freud and integrated into his concept of the uncanny. To Freud, the uncanny is that form of terror leading back to something long known to us, once very familiar, but has become terrifying because it corresponds to something repressed that has returned. "The double," Freud wrote citing German literary critic Heinrich Heine (1797-1856), "has become an image of terror, just as, after the collapse of their religion, the gods turned into demons." Robert Louis Stevenson (1850-1894) had spent years searching for a story that would fit his keen sense of a man's duality when the plot of *Dr. Jekyll and Mr. Hyde* (1886) was suddenly revealed to him in a dream.[64] Now we, as an audience, understand Kubrick's use of doubles: not only do they designate repetition, but they also represent Jack's alchemical metamorphosis, becoming a living nightmare, Mr. Hyde, a terrifying monster.

Certain taboos arise from the double; by seeing their twin, a person criticizes the self by becoming aware of their conscience and desires. When that happens, they become cognizant of what the double represents–the unacceptable part of their conscious ego: the positive attributes relating to identity and intuition. This unsuitable component is what Jung referred to as the *shadow* (Freud's id), or the shadow self: darkness, malevolence, and negativity. Put another way, the conscious ego, or ego, is mainly responsible



Primitive cultures, past and present, believe mirrors reflect the soul, which will be lost or corrupted if one underestimates the mirror's temptations. In *Maria's Lovers* (1984), Maria Bosic (Nastassja Kinski) stands half-naked before a mirror; seduced by her reflection, Maria resorts to fervent onanism to ease her sexual frustration, satisfying her carnal impulses.

64 Carl G. Jung, "Approaching the Unconscious," in *Man and his Symbols*, ed. Carl G. Jung (New York: Dell, 1968), 25.

for feelings of identity and continuity according to the reality principle: acting for benefit, not grief. The ego is contrasted by the devious shadow, the unknown, the reservoir of our darkest impulses. Everything and everyone cast shadows; for example, da Vinci, who painted *The Mona Lisa* (1503) and *Madonna of the Rocks* (1483-1486) masterpieces, also drew up blueprints for a tank and a machine gun to kill as many people as possible.

The doppelganger/double usage in cinema gives insight to the narrow threshold between self, ego and shadow, and perception of the other. In terms of self-orientation, the double represents the opposite of what the person perceives. It denotes the aspects of humanity we deny to preserve our self-image or the core aspects of what makes each person unique. The doppelganger is a visual representation of the darker parts of the individual psyche humans deny so they're seen by society in a better way, as opposed to who they truly are at their core. Therefore, in cinema or literature, the doppelganger would signify a person's worst fears or dark desires visualized into something they're scared of becoming.

In *The Empire Strikes Back* (1980), inside a cave on Dagobah, Luke Skywalker (Mark Hamill) duels the dark lord of the Sith, Darth Vader. After Luke defeats Vader with his lightsaber, Vader's mask disappears, revealing Luke's face, his doppelganger. The symbolism is clear: Luke has confronted his inner darkness, acknowledged and integrated it, and is now more equipped to confront the real Lord Vader when the time is right. Unbeknownst to Luke at the time, his encounter with his shadow exposes what he fears the most: transformation into his tyrannical father, falling victim to Emperor Sheev Palpatine/Darth Sidious (Ian McDiarmid) and the Dark Side of the Force, becoming a Sith.

One of the best ways to convey the shadow, the dark side, is via a mirror. The image in the mirror reflects the ego; that is, what the ego does not identify with, thereby used to demonstrate the darker side or shadow self of the person gazing into it. In dreams, a mirror can symbolize the sublime power of the unconscious to imitate the individual objectively, giving a view of him or herself they may never have had before. Only through the unconscious can such a view–which often shocks and upsets the ego–be obtained; look to the Greek myth of the Gorgon, Medusa, whose look turned men to stone, but her evil reflection could be gazed upon in



The dark side lives! (Top) Exposed to a counterfeit piece of Kryptonite in *Superman III*, Superman's (Christopher Reeve, 1952-2004) shadow emerges. Drunk and bellicose, the Man of Steel sits at a bar–before a mirror–firing peanuts at bottles of alcohol. (Bottom, Left and Right). In the television series *Supergirl* ("Falling," airdate March 14, 2016), Kara Danvers *qua* Supergirl (Melissa Benoist), is exposed to corrupting red Kryptonite; sitting at a bar, she belligerently fires peanuts at bottles of alcohol.

a mirror without consequence.[65] In *Suspiria'*77, Suzy solves the riddle of the blue iris by observing its reflection in a mirror; shortly afterward, she unlocks the mystery of the *Tanzakademie* by discovering the evil witches hiding within. In *Evil Dead II: Dead by Dawn* (1987), Ash Williams' (Bruce Campbell) reflection comes alive in a mirror, grabbing him, reminding him he's not *fine*. Ash has dismembered his girlfriend with a chainsaw; it is his shadow acknowledging his ghoulish deed. In *9 ½ Weeks*, Elizabeth, dressed in black, glances at a mirror inside the Chelsea Hotel, anticipating her libertine impulses, surrendering to her sapphic yearnings

65 M.-L. von Franz, "The Process of Individuation," in *Man and his Symbols*, ed. Carl G. Jung (New York: Dell, 1968), 218; text accompanying the illustration of Caravaggio's *Medusa*, depicting the Gorgon's severed head reflected in a shield.

with a Hispanic prostitute; she is playing with fire, dangerously adopting the characteristics of the shadow persona. Elizabeth's sexual alchemy has an unseen consequence: the development of a homosexual disposition; she has a diabolical clitoris better suited for women than men.[66]

One method sophisticated filmmakers utilize with notable effect is what I refer to as *occult casting*. This technique is when, briefly explained in



(Left) In *9 ½ Weeks*, Kim Basinger as Elizabeth epitomizes the best of 1980s fashion in the Big Apple. Strolling along the boardwalk at Coney Island, the balloons represent her childlike innocence; she is not prepared for her psychological alchemy. Her hat indicates an unconscious desire to be part of a social class; she wants to transcend the swanky art world. And why not? New York City is a character; the Spring Street Art Gallery, the Chelsea Market, and the Chelsea Hotel reflect the megalopolis when it was bustling with creativity and energy, much like La Belle Époque. (Top Center) Inside the Chelsea Hotel, Elizabeth's reflection anticipates her other self's sable and sensual side. Stripped down to her black lingerie, Elizabeth sits on the edge of a bed (top right) when a Hispanic prostitute unexpectedly begins to caress her black silk stockings and garter straps–Elizabeth's fetish–arousing her so much that her seething flesh emits steam. Elizabeth starts to alchemically transition into her shadow self by welcoming the forbidden pleasures of lesbianism. These are likely the same stockings Elizabeth wore earlier, arousing her, enticing her to masturbate. (Bottom right) Unexpectedly, the Hispanic begins removing Elizabeth's stockings, her idée fixe, stripping her of her dark side allegorically, and, simultaneously, breaking her wanton pride and erotic hubris, destroying her emotionally. In the world of the occult, prophetic dreams, and witchcraft, when a woman loses her stockings is a harbinger of trouble and distress. Her amatory juju has betrayed her; once removed, i.e., discarded, Elizabeth's pleasurable black stockings are now a frigid talisman cursing her with sexual frustration, humiliation, and melancholy. She now knows her earlier experiment–ostentatiously masturbating in public–was vulgar and pathetic; it was not powerful sex magicks, nor was it an exercise in sophisticated aesthetics.

66 Faxneld, *Satanic Feminism*, 329.

the Preface, a director or producer casts a particular actress or actor to bring their cultural-cinematic baggage, a cultural valence, from an earlier film(s), creating a mnemonic, perpetuating mythology. The presence of the trouper resurrects a past performance(s) affecting the new movie, transferring thematic imagery from the earlier film implanting it in the viewer's subconscious mind while watching the new one. A fascinating instance of occult casting occurs in *Star Wars: Attack of the Clones* (2002), summoning the Gnosticism of *The Matrix*.

In the Valentinian fable, Mouse, played by Matt Dorin, is one of Morpheus' (Laurence Fishburne) disciples; he has taken the red pill and is part of the *Nebuchadnezzar*'s crew. He knows the Matrix is a false reality; as such, Mouse designs the computer program–the woman in a red dress–played by Fiona Johnson, to warn Neo (Keanu Reeves) that a predatory Agent could be anyone. In *Attack of the Clones*, Dorin cameos as Elan Sleazebaggano, a death-stick dealer in the nightclub, the Outlander. When Obi-Wan Kenobi (Ewan McGregor) and Anakin Skywalker enter the bar in hot pursuit of the bounty hunter Zam Wesell (Leeanna Walsman), Kenobi goes to the bar for a drink and offered death sticks by Sleazebaggano. During the inconsequential scene, a red cocktail sits on the bar before Sleazebaggano while Kenobi sips a blue beverage. By casting Dorin, Lucas is conjuring *The Matrix*'s Gnosticism, suggesting the galaxy of *Star Wars* is, perhaps, a demiurgic mirage. Mouse took the red pill; thus, Sleazebaggano downs a red potation. Red designates Mouse and Sleazebaggano's vitality and consciousness. At the same time, Kenobi guzzles a blue libation, a symbolic blue pill, implying the Jedi Knight is trapped in an illusion, sound asleep, living in nightmarish stasis. This occult paradigm is corroborated minutes later when Anakin passes a female partier named Hayde Gofai portrayed by none other than Fiona Johnson, who played Mouse's woman in red. Her casting implies the *Star Wars* galaxy is a simulation controlled by a Demiurge–think *The Matrix Reloaded*'s (2003) Architect (Helmut Bakaitis)–wherein the Sith and Jedi play a deadly, make-believe game of chess. Such casting is daring; at the very least, it is a way for Lucas to pay homage to the Wachowski siblings and their *Matrix* trilogy, forever altering the way one may perceive the *Star Wars* Universe.[67]

67 Andrew Ziegler, "There's a 'Matrix' Reference in 'Star Wars' That'll Make You Question Everything," *Buzzfeed*, November 29, 2017, https://www.buzzfeed.com/andrewziegler/



(Top left) Mouse in *The Matrix* was played by actor Matt Dorin who also portrayed Elan Sleazebaggono (top right) in *Attack of the Clones*. (Bottom left) Fiona Johnson plays Mouse's computer training program, the woman in red, portraying (lower right) Hayda Gofai in *Attack of the Clones*.

Hollywood uses costuming and color to convey hidden themes, producing allusions often missed by casual moviegoers. In *An American Werewolf in London*, while traveling across the East Proctor moors, David Kessler's (David Naughton) and Jack Goodman's (Griffin Dunne) down jackets and rucksacks make them look like astronauts exploring unfamiliar terrain. They appear like unwelcomed outsiders, men from another planet, when they enter the Slaughtered Lamb, a rustic pub marked with the pentagram. David's red coat is a nod to *Little Red Riding Hood*, a fairy tale about a girl who encounters a lycanthrope on her way to grandma's house. So is Naughty Nina Carter's skimpy red dress seen in the *News of the World* TV commercial just before David's first transformation into the

this-link-between-the-matrix-and-star-wars-will-bl (accessed April 14, 2018).

titular monster. Scotland Yard's Inspector Villiers (Don McKillop, 1929-2005) arrives at Piccadilly Circus in a red car to investigate the mayhem but the werewolf attacks, biting his head off. And speaking of red: in *Satanic Panic* (2019), Samantha "Sam" Craft's (Hayley Griffith) red Converse shoes summon Dorothy Gale's (Judy Garland, 1922-1969) ruby slippers from *The Wizard of Oz*. Like a bumpkin from Kansas, Sam must navigate an unsettling environment to find her way home, defeating an evil witch along the way. For Dorothy and Sam, their red shoes are protective talismans, helping them traverse mysterious and perilous wonderlands.

Director Adrian Lyne is an expert in this field; in *Fatal Attraction* (1987), Alex Forrest (Glenn Close) wardrobe is either black, white, or black and white, signifying her fractured good girl/bad girl personality.

In *The Dark Knight Rises* (2012), Selina Kyle's (Anne Hathaway) attire comes from the closet of Holly Golightly (Audrey Hepburn, 1929-1993) in *Breakfast at Tiffany's* (1960). Ms. Kyle's clothing gives off an air of



Comparative Cinema: a fixation for black silk stockings. (Left, top and bottom) Adrian Lyne borrows from the grindhouse-*giallo* film *The New York Ripper* (1982). Jane Forrester Lodge (Alexandra Delli Colli) wears black silk stockings to signify and satisfy her dark, lustful yearnings. Jane masturbates in public to erotic performance art, audio recording her orgasm to embarrass herself, relishing her humiliation. (Right, top and bottom) Likewise, in *9 ½ Weeks*, Elizabeth debases herself by masturbating in public to weird artwork while wearing black silk stockings, signifying her shadow self and dark impulses. She fingers her luscious red lips, implying her fingers are busy down below, messaging her swollen clit, her vagina raining on wet, her body swamped with concupiscence. Both women also like candy apple red fingernail polish, heightening their fleshy pleasures, transforming them into erotic avant-garde works of art for public consumption.

mercurial aloofness mingled with leisurely magnetism, dovetailing with her savvy nocturnal persona, Catwoman.

Returning to Edwardian world of *Crimson Peak*, wherein style and substance walk hand-in-hand, Edith dresses in vivid yellow and golden frocks to indicate her solar-butterfly attributes; she embodies the dawn: a progressive heroine battling aristocratic darkness. Later, in Allerdale Hall, Edith dons a thin, pale, skeletal nightgown to represent her unhealthy condition as a result of Lady Lucille's (Jessica Chastain) poisoning. But that's not all. Do *Crimson Peak*'s lavish costumes hide the sexual orientations of the two female leads? In the kitchen, when Lucille discovers Edith and her brother, Sir Thomas (Tom Hiddleston), have finally consummated their marriage, she goes ballistic, attempting to strike Edith with a pot of hot food. Lucille laments how she despises loneliness, while Edith, clearly rattled, says she no longer feels well. This incident, coupled with when Lucille enticed Edith with a pornographic fore-edge book, signals a latent love-hate relationship between the two women; a pang of deep unconscious guilt lingers between them. Does Lucille show Edith the indecent book hoping it arouses her? During this volatile kitchen episode, Edith wears a gray coat with dark blue trim hiding her yellow dress, her natural butterfly-solar color. Sullen gray and midnight blue belong to Lucille, so this could mean by donning Lucille's hues, she is emulating her sister-in-law in more ways than one? Is Edith eager to explore forbidden erotica like lesbianism just as Lucille craves incest? *Crimson Peak*'s costuming infers the sexual orientations of the two women are ambiguous at best.

Green is Venus' color, the eternal consort of Diana, the moon goddess; thus, in *Nerve* (2016), the protagonist, Venus "Vee" Delmonico (Emma Roberts), wears a swanky green dress, personifying a heroine *qua* deity, transcending mere mortals.[68] Only this Venusian-Luciferian beauty, this luminous evening star, is skillful enough to negotiate and defeat a manipulative online game, shutting it down in a modern-day Roman Coliseum during the film's hectic conclusion.

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68 Manly P. Hall, *The Secret Teachings of All Ages: An Encyclopedic Outline of Masonic, Hermetic, Qabbalistic and Rosicrucian Symbolic Philosophy* (1928; repr., New York: Jeremy P. Tarcher/ Penguin, 2003), 629. See also Grimassi, *Encyclopedia*, 260; Cavendish, *Black Arts*, 28, 30.



(Left) In *The Dark Knight Rises*, Selina Kyle's (Anne Hathaway) clothing comes out of Holly Golightly's wardrobe from *Breakfast at Tiffany's*, seen in this publicity photo (right) of Audrey Hepburn as the gadabout.

Believe it or not, movies within movies can reveal the secret motivations and taboo desires of the characters, exposing crucial plot points. This technique produces a psychological, occult manifestation, akin to magic, a visual form echoing narrative content to convey hidden meanings, to energize archetypal imagery buried in the psyche. Again, we think of Bruno's art of memory occult mnemonics. To observe an exemplar of this sorcery, we return to *Halloween* and its 1981 sequel, *Halloween II*. On the night of Samhain, 1978, in Haddonfield, Illinois, a faceless menace, the Shape or Michael Myers (Nick Castle), terrorizes the township, murdering babysitters, butchering all those that cross his path. "Pale tapers glimmer in the sky, the dead and dying leaves go by; Dimly across the faded green, Strange shadows, stranger shades, are seen

– It is the mystic Hallowe'en," so wrote A.F. Murray in *Harper's Weekly*, October 30, 1909, describing the malevolent ambiance of Carpenter's movies to perfection approximately seventy years earlier.[69] During the two films, Dr. Dementia (voiced by Tommy Lee Wallace) hosts a horror film trifecta; they are, in order: *The Thing from Another World* (1951, also known as *The Thing*), *Forbidden Planet* (1956), and *Night of the Living Dead* (1968). The first two are televised in *Halloween*, and the third in *Halloween II*. These three movies are favorites of the director. On the surface, one might conclude Carpenter programmed this marathon for sentimental reasons, as a trip down memory lane; but upon closer examination, a dark psychological undercurrent emerges.

The first, *The Thing*, features a monstrous space alien (James Arness, 1923-2011) terrorizing a USAF team in the Arctic. The alien resembles a man, but it is not human; Arness' organism is, essentially, a vegetable pretending to be a man. The creature parallels Dr. Sam Loomis' (Donald Pleasence) theory that, while Michael Myers may look like a man, he is not; instead, he is pure evil personified, a Shape masquerading as a human. One will observe Dr. Carrington (Robert Cornthwaite, 1917-2006)) is Dr. Loomis' anthesis; while the former wants to communicate with the alien to learn from it, the latter knows everything about Michael, the Shape, understanding its destruction is the only viable solution. The button-downed Laurie Strode (Jamie Lee Curtis) is chaste, a good student, and a responsible babysitter; embodying the ego, she is conscientious and cautious. Underneath his white mask, Michael represents Laurie's shadow, unfettered and on-the-loose animality, killing her friends who express their desires and satisfy their libidos: Annie Brackett (Nancy Kyes) and Lynda van der Klok (P.J. Soles).[70]

Thus, the second movie Dr. Dementia presents is *Forbidden Planet*, wherein the unconscious, nebulous motives of Dr. Edward Morbius (Walter Pidgeon, 1897-1984) manifest physically, threatening to destroy him and his world. Similarly, Laurie is almost demolished by the strength of her

69 Poem quoted in Kelley, *Hallowe'en*, 178.

70 Michael Giammarino, "'He's Coming to Get You, Laurie!' What Dr. Dementia's Halloween Horror Movie Marathon Tells Us About Michael Myers And Laurie Strode," *Dread Central*, April 29, 2019, https://www.dreadcentral.com/editorials/293221/hes-coming-to-get-you-laurie-what-dr-dementias-halloween-horror-movie-marathon-tells-us-about-michael-myers-and-laurie-strode/ (accessed October 4, 2019).

repressed, unconscious impulses; as a virgin, she desires a boyfriend–Bennett "Ben" Tramer–and intimacy with the opposite sex. But Laurie's ego suffocates her, making her shy and timid, thus impossible for her to obtain a lover. Moreover, since Laurie ends up babysitting two children, she has zero privacy, so masturbation is out of the question; hence, her battle with Michael is a substitute for pleasure, for copulation. Like Dr. Morbius, the Shape is a manifestation of her dark impulses, only hers are erotic. Denied sensual stimulation, Laurie now suffers a crippling Freudian nightmare, causing her ego and sexuality to collapse into chaos. Unable to suppress her shadow any longer, Laurie becomes a psychological hermaphrodite, donning a symbolic strap-on dildo so she can penetrate Michael. First, Laurie stabs him with a priapic sewing needle. Next, she unwinds a clothes hanger making it long and pointy, poking him in the eye with it. Then, she stabs him with a phallic knife thrusting upward aggressively; for Laurie, this is coitus, unleashing her repressed energy to integrate her shadow, losing her virginity figuratively, fucking him hard, tasting Halloween's forbidden delights. Laurie seems to want more, so she removes Michael's prophylactic–his rubber mask–to continue to their fight *qua* tryst, only to be interrupted by a parental figure–Dr. Loomis–who blasts the boogieman, ending their murderous lovemaking.

Lastly, we have *Night of the Living Dead* featuring Barbra (Judith O'Dea) as a proto-Laurie. Barbra is pent-up, sexually frustrated, mundane, epitomizing the rationalist ego. Her brother, Johnny (Russell Steiner), personifies the shadow, complaining about the drive to the cemetery to pay respects at their father's gravesite, teasing Barbra while she prays. "They're coming to get you, Barbra," Johnny wisecracks, tormenting her. After Johnny's killed in a scuffle with a zombie in the graveyard, Michael and Johnny begin to parallel each other. Johnny becomes a ghoul, an undead thing; later, he finds his sister, vulnerable and trapped in a farmhouse with a mob of other hungry ghouls, finally doing Barbra in. Likewise, in *Halloween II*, Michael has become the living dead, a resurrected zombie after Loomis shoots him six times. Michael's pace is reduced, ever more methodical than earlier in the evening. He lumbers about, taking stairs much slower like a senior citizen, eyes forward and trance-like. Just hours before, he was a bat out of Hell, rushing down the staircase after Laurie in the Wallace residence, then smashing open the

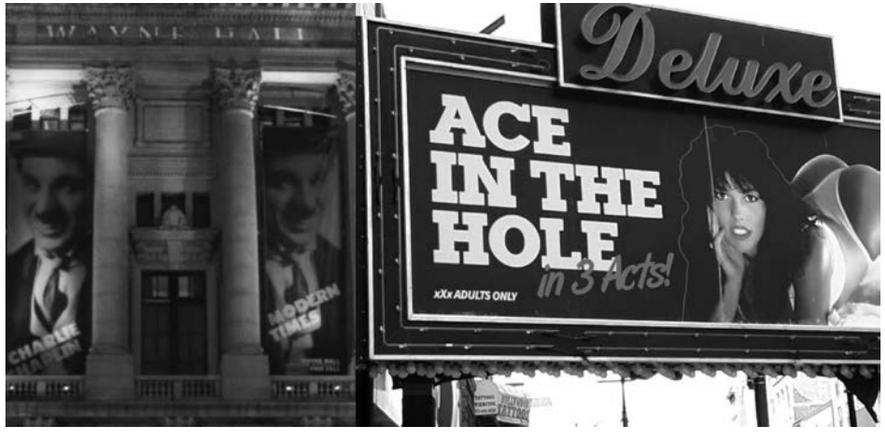
closet door to find Laurie hiding inside. Now, like Johnny pursuing his sister Barbra, Michael spends the rest of the Halloween night tracking down his sister, revealed to be Laurie. After she is taken to the hospital and treated for her wounds, Laurie suffers a catatonic reaction to the meds she's been given. Barbra also slips into a stupor, although in her case, she's succumbing to a situational ordeal. The cause may be different, but the outcome is the same. The context is also identical: both women deal with extreme trauma at various points, and both become vacuous, thereby connecting the two characters. Even the wig Jaime Lee Curtis was forced to wear in the sequel is reminiscent of Judith O'Dea *qua* Barbra's boring hairstyle in Romeo's black and white masterpiece.[71]

Dr. Dementia's tripartite horror movie marathon is more than just nostalgia; instead, the films unveil psychological insights into the characters and their motives. Easter egg: in *Halloween*, after the Shape strikes, Laurie tells Lindsey Wallace (Kyle Richards) and Tommy Doyle (Brian Andrews) to "go to the Mackenzies" for help. In *Scream* (1996), when Casey's (Drew Barrymore) parents come home, they suspect something's amiss, so her father (David Booth) tells her mother (Carla Hatley) to "go to the Mackenzies," recalling Carpenter's immortal classic.

* * * * *

Movies are loaded with Jungian archetypal imagery emanating from humankind's collective unconscious. The collective unconscious, a term coined by Jung, refers to structures of the unconscious mind that are shared among beings of the same species. According to the Swiss psychiatrist, the collective unconscious is populated by instincts and by archetypes. Jung considered the collective unconscious to underpin and surround the unconscious mind, distinguishing it from the personal unconscious of Freudian psychoanalysis. He argued the collective unconscious had a profound influence on the lives of individuals, who were living out its symbols and images, clothing them in meaning through their experiences. The psychotherapeutic practice of analytical psychology revolves around examining the patient's relationship to the collective unconscious. Does the collective unconscious hold the key to prophetic cinema? Is the collective unconscious, which Jung based on Plato's (428/427 or 424/423–348/347

71 Ibid.



The psychology of cinema within cinema: two movies, one real, one fictitious, appear in *Joker* (2019). (Left) Charlie Chaplin's (1889-1977) *Modern Times* (1936) plays at Wayne Hall as civil unrest erupts in Gotham City. In the movie, the Tramp is a working-class man, a factory worker, suffering a nervous breakdown, becoming trapped–literally–in the machinery of industrialization. The film anticipates Arthur Fleck's (Joaquin Phoenix) gloomy predicament as a mentally ill man, a loner, chewed and devoured by Gotham City because he is a forgotten member of the lower class. By the end of *Modern Times*, the Tramp has become a popular entertainer, getting applause from an adoring crowd. By the end of *Joker*, Fleck *qua* Joker has become a nefarious media superstar, adored by the proletariat. Subconsciously, *Modern Times* seeks to reinforce *Joker*'s ubiquitous class warfare, demonstrating how inequality can transform a loner into a psychopath. (Right) Contrast this melancholy with the fictitious film, *Ace in the Hole*, advertised on a Gotham billboard. The three-act porno alludes to *The Dark Knight* (2008); captured, the Joker refers to Harvey Dent *qua* Two-Face as his "Ace in the hole," his agent of chaos, paralleling the mayhem Arthur-as-Joker inflicts upon Gotham.

BCE) Theory of Forms, bridged by Bruno's art of memory mnemonics, somehow predictive as well as inherited? Does the creative, cinematic process somehow miraculously project, or fuel, prophetic, or predictive visions buried deep in our unconscious minds, onto the silver screen? Or is there an Illuminati-like Hollywood cabal of puppet masters using black magic to foresee future events, putting these events in movies to further a diabolical agenda?

This sinister paradigm, known as predictive programming, is a crucial component of many conspiracy theories. The theory follows that when these global conspirators–the Illuminati–plan a false flag operation, they hide allusions to it in the popular media before the atrocity takes place. When the event occurs, the public has been softened up, passively accepting it rather than offering resistance. Predictive programming arises from pareidolia and

conspiracist paranoia, perceiving reality as an off-kilter, surreal construct with subtle foreshadowing, controlled by sinister global engineers.

Does another of Jung's theorems account for predictive programming? Does he offer a more sober explanation? What some refer to as predictive programming, Jung termed *synchronicity*. Jungian synchronicity is a hypothesis that holds events are *germane coincidences* if they occur with no causal relationship yet seem to be meaningfully related, activated, or linked by archetypal figures or imagery. Jung defined *synchronicity* as an acausal connecting (togetherness) principle, meaningful coincidence, and acausal parallelism. When coincidences pile up in this way, one cannot be helped being impressed by them–for the greater the number of events in such a series, or the more unusual its character, the more improbable it becomes.[72] Synchronicity is a modern differentiation of the obsolete concept of correspondences, sympathy, and harmony. It is based not on philosophical assumptions, but empirical experience and experimentation.[73] Synchronicity, as an explicative theory, applies to phenomena related to parapsychology, mysticism, astrology, and premonitions.

Predating Jung by nearly three millennia, parallel doctrines were documented in the 9th century BCE text *I Ching* or the *Book of Changes*. These credos emerge in *Escape from New York*: an airplane–Air Force One–crashes into lower Manhattan, presaging the tragic events twenty years later, the terrorist attack of 9/11. Yet there is no causal relationship between the two on the surface, a movie set in a dystopia and an actual terrorist attack, but they synch nevertheless. In creating the concept of synchronicity, Jung sketched a way to penetrate deeper the inter-relationship or psyche and matter, finding the answer in the supernatural world. Most of the time, examples of synchronicity, such as the nexus between Elvis Presley (1935-1977) and the sun, pass unnoticed because the individual has not yet learned to observe sublime coincidences. He or she has failed to make coincidences meaningful concerning the metaphysical iconography of dreams; unlike the adept, initiate, or the Ipsissimus, the vulgar and profane are unable to forge links between the occult, alchemy, psychology, divination, symbolism, and magic.

72 Carl G. Jung, *The Portable Jung*, ed. Joseph Campbell, trans. R.F.C. Hull (New York: Penguin Books, 1976), Chapter 14, "On Synchronicity," 505-518.
73 Ibid.

The collective unconscious, the Theory of Forms, the art of memory, predictive programming, Jungian synchronicity, or a combination thereof; this author will, once again, let the reader render a verdict when it comes to prophetic cinema.

Dwelling in the collective unconscious, the world's soul, are the archetypes:

> Strictly speaking, Jungian archetypes are underlying forms emerging from images and universal motifs such as the mother, the father, the magician *qua* trickster (Mercury), and the wise man *qua* hermit, a mystagogue, a Hermes Trismegistus analog. There's also the crone, temptress, hero (the sun), heroine (the moon, and the dawn), and the villain (the Devil), among many others. It is history, culture, and personal context shaping these manifest representations giving them their specific content; they are embedded in the imagery of Tarot cards, which both conceal and reveal Hermetic, alchemical, astrological, and mystical truths. Since they are unconscious, the existence of archetypes can only be deduced indirectly by examining behavior, images, art, myths, religions, and dreams. They are inherited potentials actualized when they enter consciousness as images or surface in behavior on interaction with the outside world. As such, the collective unconscious does not develop individually; instead, it is inherited.[74]

Other archetypes include Death (Saturn, the Grim Reaper), the child (the Pages from the Tarot's Minor Arcana), the traitor (the Tarot's Hanged Man), the Lovers, the self-destroyer, e.g., the Tower from the Major Arcana, and the most enigmatic of them all, the Fool. They populate Joseph Campbell's (1904-1987) monomyth under a variety of guises. The Tarot pervades *The People Under the Stairs* (1991), an archetypal, haunted house adventure with the protagonist, Poindexter Williams (Brandon Adams), nicknamed "Fool" after the zero card.

According to Jung, the archetypes are alive and well, functioning in our unconscious minds, working with far-reaching effects.[75] Archetypes are typical manners of comprehension, and wherever we meet with uniform and regularly recurring modes of apprehension, we are dealing with an

74 Robert W. Sullivan, *Cinema Symbolism*, Introduction. Sallie Nichols, *Jung and Tarot: An Archetypal Journey* (1984; repr., San Francisco: Weiser Books, 2004), 9-21.
75 Hill et al., *The Supernatural*, 25.

archetype, no matter whether its mythological character is recognized or not.[76] Just as everybody possesses tendencies, so too does every man and woman have a stockpile of archetypal images.[77] Understanding the power of the archetypes is critical to analyzing movies–they draw us to cinema like a moth to a flame, and filmmakers know this, which is why they are routinely employed. In her hit song "Style" (2014), Taylor Swift sings of the archetypes, about the everlasting bad boy-girl good paradigm. She lyricizes, "♫ You got that James Dean daydream look in your eye / And I got that red lip, classic thing that you like / And when we go crashing down, we come back every time / 'Cause we never go out of style, we never go out of style / You've got that long hair slick back, white t-shirt / And I got that good girl faith and a tight little skirt ♫." And she's right; indeed, they never go *out of style* because they've been with us since time immemorial, and will continue to affect us in the future. Humankind is hardwired to the archetypes, linking past to present, inspiring us throughout the annals of human culture, becoming the images of ritual, mythology, theology, superstition, theater, cultural vision, film, and, thus, popular culture.[78] It is critical to understand that Hollywood's magical apparatus not only relies on archetypes but can generate them. Ask anyone to speak like a vampire, and they'll impersonate Bela Lugosi's Hungarian accent from *Dracula*.

In the hands of a magus or a secret society, the archetypes can be utilized with occult precision. They are powerful, potent, and everlasting, impacting history and culture. The most significant works in the English language, we find the archetypes populating the plays of William Shakespeare (1564-1616), considered to be Francis Bacon (1561-1626), working in tandem with a secret society: the Rosicrucian, the Knights of the Helmut, or both. For example, *The Winter's Tale* (1611) illustrates the solar myth of Demeter and Persephone, the central doctrine of the Eleusinian Mysteries, personified by Perdita, comprehended by the initiated few, implying a secret society influence.[79]

76 Jung, *Portable Jung*, 57.
77 Ibid.
78 Joseph Campbell, *The Hero with a Thousand Faces*, 3rd ed. (Novato, CA: New World Library, 2008), 14.
79 W.F.C. Wigston, *Bacon, Shakespeare, and the Rosicrucians* (London: George Redway, 1888), xiii, 142-151.

The myth of Demeter and Persephone, or Ceres and Proserpine, their Roman counterparts, is a changing year allegory, signing the ecliptic, rendering the above as the below, making it archetypal. It is a personified tale of the earth's seasons, documenting a winter-to-summer story. For the loss of Persephone–and her eventual restoration–signifies the earth's waxing and waning transition from spring, summer, autumn, and then to winter, from life to death, returning to life again. Summer's vitality is ushered in by the spring only to be lost in autumn, expiring in winter. The changing seasons were personified by a beautiful maiden who associated with flowers, a May Queen, as it were. She remains six months with her mother the earth, and then she is carried away by Dis or Pluto to the underworld where she resides during winter. She embodies the earth's life, and its spirit, bringing new energy to sleeping nature–Demeter, her sorrowing mother. Demeter, with her yellow tresses veiled in a dark mourning mantle, sought her over land and sea, and learning from the sun her daughter's fate she withdrew in high dudgeon from the gods and took up her abode at Eleusis, where she presented herself to the king's daughters in the guise of an old woman, sitting sadly under an olive tree's shadow beside the Maiden's Well, to which the damsels had come to draw water in bronze pitchers for their father's house.[80] In her wrath at her bereavement, the goddess suffered the seed not to grow in the earth, vowing never to set foot on Olympus and never let the corn sprout till her lost daughter is restored to her.[81]

Art imitates life, or, in this instance, the seasonal cycle: with the loss of beautiful Persephone (who was wooed by Hermes and Apollo), the spring/summer, the earth-as-Demeter falls into the icy image of death or sleep, winter. The allegory of the mother and lost her lost child is microcosmic, signifying the changing seasons. But it is also macrocosmic: the movement of the earth around the sun: the glorious orb is a second, visible god, according to Hermes Trismegistus.

We turn to Perdita in *The Winter's Tale*, wherein she plays the part of a lost child, not only identified with the spring and flowers but invoking the prototypical Persephone whom she resembles. Not only is Perdita introduced in Act IV, Scene IV, as a kind of Flora, but extraordinary emphasis is given

80 J.G. Frazer, *The Golden Bough: A Study in Magic and Religion*, Abridged ed. (1922; repr., London: Papermac, 1994), 389.
81 Ibid.

to her speeches, in which she treats of winter and summer. If the poet were presenting us Persephone herself–the spring–with her new spirit and life, how could he make it more evident?[82] Florizel says of Perdita:

> These your unusual weeds to each part of you
> Do give a life: no shepherdess, but Flora
> Peering in April's front.

Note the expression "unusual weeds to each part of you," alluding to winter, thawing to the spring. She identifies with "Flora peering in April's front," or spring itself. And mark the expression, "Do give a life." What gives life to the earth? The answer: the sun, its divine spirit, of course.

Bacon interprets Persephone/Proserpine's solar spirit in his *Wisdom of the Ancients* (1609). He writes: "By Proserpina is meant that ethereal Spirit which, being separated from the upper globe, is shut up and detained under the earth represented by Pluto." Again, "Concerning the six months' custom [the re-finding of Ceres and her rape], it is no other than an elegant description of the division of the year, the spirit mixed with the earth appears above ground in vegetable bodies during the summer months, and in the winter sinks again."[83]

Bacon's analysis is correct, which, in the abstract, is life returning to the dead earth in winter. It is a rebirth, the revelation of nature's immortality by a return of the spirit, a return of the sun at the vernal equinox. The separation of the soul from the body is, therefore, death. For such is the condition of nature during winter: earth, in its northern hemisphere, is deceased because the sun's energy is decreased. By comparing Perdita to winter and summer, the Bard *qua* Bacon gives us evidence he is presenting us with Persephone-as-Perdita. First, she is compared to a goddess:

> Florizel. This your Sheep-shearing
> Is as a meeting of the petty gods,
> And you the queen on 't."

We know Persephone was Queen of the Underworld:

82 Wigston, *Bacon, Shakespeare*, 142-151.
83 Ibid.

> Perdita. And me, poor lowly maid,
> Most goddess-like, prank's up.

That the poet is thinking of the gods is most evident from the following passage:

> Florizel. Apprehend
> Nothing but jollity. The gods themselves,
> Humbling their deities to love, have taken
> The shapes of beasts upon them : Jupiter,
> Became a bull, and bellow'd; the green Neptune
> A ram, and bleated ; and the fire-robed god,
> Golden Apollo, a poor humble swain.
> As I seem now.

Indeed, it seems like Florizel were but a disguise for Apollo or Horus himself, the sun which awakens the spring. Now let us give the flower scenes, so well-known and so beautiful when Perdita presents flowers to suit all her guests:

> Perdita. Give me those flowers there, Dorcas. Reverend sirs,
> For you there's rosemary and rue; these keep
> Seeming and savour all the winter long.

> Polixenes. Shepherdess, —
> A fair one are you–well you fit our ages
> With flowers of winter.

> Perdita. Sir, the year growing ancient,
> Not yet on summer's death, nor on the birth
> Of trembling winter, the fairest flowers of the season
> Are our carnations and streak'd gillyvors,
> Which some call nature's bastards: of that kind
> Our rustic garden's barren; and I care not
> To get slips of them.

> Polixenes. Wherefore, gentle maiden,

Do you neglect them?

Perdita. For I have heard it said
There is an art which in their piedness shares
With great creating nature.

If the earth were to be pictured displaying all its seasonal flowers, Perdita would step forward, presenting herself. We see the poet dwelling upon winter and summer, employing their flowers in this scene. And once more, to reiterate, we draw forth the parallel, for the myth of Demeter and Persephone (Ceres and Proserpine) is an archetypal winter and summer story. For what is this story but a retelling of the earth locked in wintery death, seeking for its immortal spirit or life, the lost child–rebirth in the spring. Not only is Perdita allied with the spring and summer, signified by her vernal beauty, but she's an archetype emphasizing the glory of full midsummer; thus, Persephone has often been termed the *summer child* of Ceres.[84]

Finally, we have Perdita's speech on her prototype, Persephone/Proserpine:

Perdita. O Proserpina!
For the flowers now, that frighted thou let'st fall
From Dis's [*sic*] waggon! daffodils,
That come before the swallow dares, and take
The winds of March with beauty; violets dim,
But sweeter than the lids of Juno's eyes
Or Cytherea's breath; pale primroses
That die unmarried, ere they can behold
Bight Phoebus in his strength--a malady
Most incident to maids; bold oxlips and
The crown imperial; lilies of all kinds,
The flower-de-luce being one!"

The flower-de-luce is the fleur-de-lis, a solar, Rosicrucian emblem, and the flowers, once again, evokes the seasonal transition from death to life. Only Bacon, aided by the Knights of the Helmut, could produce masterstrokes like

84 Ibid.

A Winter's Tale, fostering a pedagogical plan of pansophic enlightenment via theatre. Easter egg: Rapunzel, in the Brothers Grimm 1812 fairy tale, also embodies Persephone: the life-giving sun. Rapunzel is shut up in the witch's garden, enclosed by high walls, i.e., the earth trapped in the icy arms of winter. The prince reaches her, ascending on the maiden's long golden locks; "For Rapunzel had long and beautiful hair, as fine as spun gold," betokening the rays of the sun, liberated by a vigorous young man at the vernal equinox.[85]

* * * * *

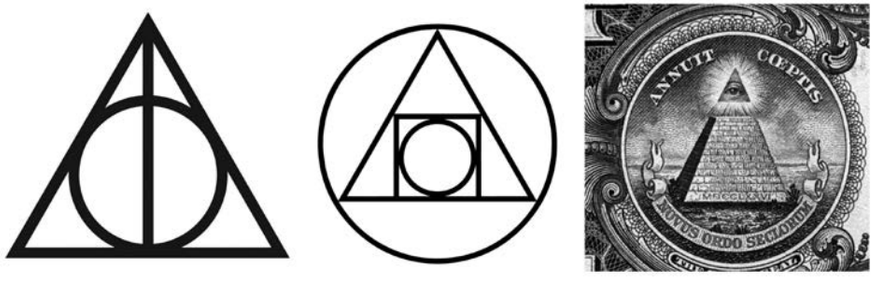
The Rosicrucians of 17th-century Europe were a cabal of mystics; they assembled, studied, and promoted the mystical side of religion, philosophy, and science, which their founder, Christian Rosenkreuz, had learned from Arabian sages. They were in the inheritors of Alexandrian culture. This Egyptian city, a chief emporium of commerce and a center of intellectual learning, flourished before the rise of the imperial power of Rome. The Romans, who, having conquered it, took great pains to destroy the arts and sciences of Egypt. They seemed to have had a terrible fear of those magical arts, which, as tradition had informed them, flourished in the Nile Valley. This same esoteric history is familiar to English people via our acquaintance with the kabalistic Book of Genesis. Within the world of the occult, Genesis' author was taught in Egypt all the arts and sciences he possessed, even as the Bible itself tells us; nevertheless, the orthodox like to slur over this assertion regarding the Old Testament narrative.[86] Calling themselves the Invisibles, the Rosicrucians possessed secret wisdom handed down through secret orders and sects, from one generation to the next. Their teachings were an abnegation, a subduing of all egotism, vanity, or self-seeking, professing doctrines which were dangerous to publish openly.

The Chymical Wedding of Christian Rosenkreutz (1616) veils forbidden alchemical knowledge. The manuscript, attributed to the Rosicrucian Johannes Valentinus Andreae (1586-1654), documents the symbolic marriage of the sun and the moon, featuring both archetypes and paradigmatic imagery, illustrated on Tarot cards, influencing pop cult

85 Charles De. B. Mills, *The Tree of Mythology, It's Growth and Fruitage: Genesis of the Nursery Tale, Saws of Folk-Lore, Etc* (Syracuse: C.W. Bardeen Publishers, 1889), 105.

86 W. Wynn Westcott, *Christian Rosenkreuz and the Rosicrucians* (London: Theosophical Publishing Society, 1894), 3.

subsequently. For example, one finds parallels between *Chymical Wedding* and the Harry Potter stories, with similarities turning up in the *Star Wars* saga. The Harry Potter novels and movies and *Star Wars* are monomythic, archetypal, and mystical, so drawing comparisons to an equally mysterious Rosicrucian tale only speaks to the power of the collective unconscious, to mnemonics, and underlying forms. For example, *Chymical Wedding* lasts seven days while Harry Potter's adventure lasts seven years. The protagonist, the mystic Christian Rosycross, foretells the boy theurgist in Rowling's narrative, Harry. In *Chymical Wedding*, there is a wonderful castle full of wonders, which becomes Hogwarts; in both strongholds, floating candles illuminate mealtime. Christian Rosycross chooses one of four paths, while Harry chooses one of four houses. In *Chymical Wedding*, there is an Old Man (or warden) in the Tower, morphing into Albus Dumbledore at Hogwarts. Remember, the Major Arcana of the Tarot has both a Hermit and a Tower, reflecting this archetypal imagery.[87] In *Star Wars: A New Hope*, the Old Man in the Tower is the Hermetic knight, Obi-Wan Kenobi, sneaking around the Death Star to deactivate the tractor beam high atop an elevated structure. These examples prove the archetypes are the nuclei of the psyche; they are representations and motifs–instinctive trends–manifesting by our need to create, understood and utilized by groups



(Left) The archetypal symbol of the for the Deathly Hallows (Harry Potter saga) borrows from the alchemical symbol for the Philosopher's Stone (center), indicating the Great Work has been accomplished. (Right) The Magnum Opus finished, the United States created, the symbol for the Elixir (i.e., eternal life, perfection) also manifests in the reverse of the Great Seal of the United States (right), appearing on the back of the one-dollar bill.

87 "Exploring the Spiritual Foundation of Harry Potter: Alchemy," *Harry Potter for Seekers,* n.d., http://www.harrypotterforseekers.com/alchemy/alchemy.php (accessed September 7, 2019). This online article suggests the Harry Potter stories are based upon *The Chymical Wedding*. I believe the Potter tales and *The Chymical Wedding* are archetypal and monomythic hence their similarities.

like the Knights Templar, Rosicrucians, Freemasons, Jesuits, Kabbalists, Sufis, the Illuminati, and, thus, Hollywood.

Other occult dogmas arise in cinema to be more thoroughly fleshed out as this tome unfolds, such as alchemy, black and white magic, the monomyth or the hero's journey, and ancient doctrines like Neoplatonism and heresies like Gnosticism. We are introduced to magical creations such as golems, automatons (moving mechanical devices made in imitation of a human) and robots, a somnambulist and a mummy, and tulpas, the latter specific to David Lynch's *Twin Peaks: The Return* (2017). These doctrines exist in modernity, making them critical because they link past to present.

* * * * *

Chapter I presents Easter eggs concealed inside the rooms of the *Bates Motel* (2013-2017), focusing on the A&E television series, but touching on Hitchcock's classic, *Psycho*. An *Easter egg* is defined as a hidden allusion placed in a movie, television show, or other media to be observed by the initiated, denoting a socio-political-economic or pop culture theme or reference. Some Easter eggs are benign, while others hint at a more sinister agenda, suggesting they were placed there by an Illuminati-like Hollywood cabal. There are Easter eggs scattered throughout this book, some explained openly, hiding in plain sight, others more concealed, so keep out a watchful eye.

Chapter II explores Gnostic Hollywood: movies exploring the heresy and its ubiquitous dualism; Gnostic thought is a dominant root nurturing occultism proper. *Gnostic* designates several widely differing sects, which sprang up in the Eastern provinces of the Roman Empire almost simultaneously with Christianity. That is to say, these groups, for the first time, assumed a definite form, ranging themselves under different teachers, by whose names they became known to the world. Although, in all probability, their principal doctrines had made their appearance previously in many of Asia Minor's cities. Here, it is probable these sectaries first came into definite existence under the title of *Mystae*, upon the establishment of direct intercourse with India and her Buddhist philosophers, under the Seleucidæ and the Ptolemies. The term *Gnosticism* comes from the Greek *gnosis*, *to know*, a word specially employed from the first dawn of religious inquiry, defining the science of things divine. Thus, Pythagoras

(ca. 570-ca. 495 BC), according to Diogenes Laertius (180-240 CE), called the transcendental portion of his philosophy, *the knowledge of things that are*. And in later times, what Porphyry of Tyre (234-305 CE) termed the *Antique or Oriental philosophy* became *gnosis*, distinguishing it from the Grecian systems. But the term was first used in its ultimate sense of supernal and divine knowledge, by the Hebrew kabalistic philosophers belonging to the celebrated school of that nation, flourishing at Alexandria, Egypt.[88]

The Reverend A.B. Mackay (1842-1901) addressed the Gnostics in an 1880 sermon, decrying, "Thrice in three verses the apostle John utters the emphatic words, *we know*. Of these three utterances that at the beginning of this verse is the central and most comprehensive. A class of men rose in the early days of Christianity calling themselves and delighting in being called Gnostics, that is *knowing ones*. They professed to have a deeper insight into the mysteries of being, into the nature and origin of good and evil, than ordinary men. They considered themselves the elite of the intellect of their age, the aristocrats of thought. But notwithstanding all their pride and boastfulness, their assumptions were essentially false and inconsistent; their wisdom an elaborated folly; their endless processions a cloak, often ludicrous, of ignorance, and their morality a volatile and variable phantasm."[89] His disdain is not surprising. Gnosticism revived the idea, familiar to heathen thought but wholly alien to the spirit of Christianity, of one religion designed for the wise and the initiated, and another for the ignorant and profane. Faith, the foundation of Christian wisdom, was fitted only for the vulgar masses, the animal men who were incapable of higher things. Far above these were the privileged natures, the men of intellect, the spiritual men, whose vocation was not to believe but *to know*.[90] I've analyzed other Gnostic films before, notably *The Matrix*, *The Truman Show* (1998), and *Fight Club*, but will now take on a new slate of movies exemplifying Gnostic doctrines. I will also define Gnostic beliefs, cosmologies, and its theologies to ensure the reader is well versed with this heresy.

88 C.W. King, *The Gnostics and Their Remains, Ancient and Medieval* (London: David Nutt, 1887), 3.
89 A.B. Mackay. *The True Gnostics: A Sermon* (Montreal: W.M. Drysdale & Co., 1880), 3.
90 Henry Longueville Mansel, *The Gnostic Heresies of the First and Second Centuries*, (London: John Murray, 1875), 10.

Gnosticism is a prevalent theme in Hollywood because the enlightened hero, or savior, questing for selfhood, is something toward which we strive. To break free from societal doldrums–stasis–for a higher godhead is the Gnostic film's crux. The protagonist wants to know himself, attain the Greek *nous* (intuition, divine intellect), akin to the kabalistic *neshamah*, possessing wisdom informed by spirit. Put another way, to know the stages of the creative process is also to understand the steps of one's return to the root of all existence. Humankind's crippling disability is ignorance; thus, the highest aspiration is to overcome ignorance and, by helping men and women understand their genuine nature, bringing them to know the godhead, asserting their divinity.

In doing so, the Gnostic champion transforms a mechanized clockwork reality into a numinous actuality. There is a paradox with Gnostic cinema: these films are primarily products to make money by offering seductive images of rebellion, to turn away from materialism in favor of spiritual fulfillment and enlightenment. This duplicity makes the contemporary commercial Gnostic film an especially apt vehicle for exploring heterodoxic themes. Unlike classical, avant-garde, and cult renditions of Gnostic concepts, modern commercial versions suffer a double bind, an irreducible conflict between exoteric packaging and arcane vision. Some Gnostic films self-consciously explore this contradiction, viz. to reject consumerism while, at the same time, make a fast buck. In reflecting on the impossibility of their very existence–they are metaphysical meditations and vulgar commodities–these movies consume themselves and push audiences into vague spaces: abyss and interpretation, infinite regressions over insoluble problems.

These negations are bewildering and potentially meaningless. However, they also liberate viewers from the hermeneutical status quo, releasing them into fresh and possibly redemptive ways of seeing and being. The auto-erasures of these Gnostic films encourage audiences to speculate on impossible realms beyond the frames. Self-aware pictures overtly purveying Gnostic themes push viewers into an ideal blank screen that is both nothing–no color–and everything–the ground of all hues: void and plenitude, one and many. Reflexive kabalistic-cabalistic works inflecting Gnostic paradigms of redemption inspire audiences to contemplate an invisible film projector: a mindless machine yet a tool of consciousness simultaneously, fated repetition but a free-play of images. Alchemical

movies–like *Black Swan* and *Beauty and the Beast* (2017)–informed by Gnostic notions of spirit, and keenly conscious of their contradictions, offer this possibility: the dark theater gestures toward a crepuscular space where antinomies dissolve into chaos only to be remade into new, more complex vital orders.[91] Although not alchemical, one Gnostic movie this author is particularly fond of is *Donnie Darko* (2001) because it dovetails with my life in some strange Jungian way–more on Richard Kelly's film later.

Chapter III is a continuation of Chapter IV from *Cinema Symbolism 2*, which revealed the arcane imagery concealed in the movies produced by Disney Studios, in specific, films dramatizing fairy tales. Here, I explore the live-action version of *Beauty and the Beast*, a story rich with archetypes, documenting the changing seasons, much like *The Winter's Tale* (*vide supra*). Belle (Emma Watson), mirroring Snow White and Cinderella, her counterparts, is a heroine frustrating the Counter-Reformation by becoming a counter-discourse: she is a modern-woman preoccupied with enlightenment, not domestic banalities like marriage and housekeeping. She desires to spend more time in the library then tending to home and hearth; as such, Belle, because she seeks light, embodies the splendor of the dawn. By reflecting light, she is also the moon, the sacred feminine. The cruel Beast (Dan Stevens) personifies the sun, trying to, once again, become a handsome prince at the vernal equinox, making their struggle an effort to escape the barren winter. By falling in love, they perform an alchemical wedding, unifying opposites, lifting the curse, returning life to the land.[92]

The Philosopher's Stone, the magical element that facilitates transition, is part of the Great Art. Four phases must be attained to generate the Stone: the *nigredo*, *albedo*, *citrinitas*, and *rubedo*. This jargon was intentionally used by medieval alchemists to confuse the uninitiated and profane; without understanding these keys, alchemical movies are impossible to decipher because these components are not only literal but psychological.[93]

91 Eric Wilson, *Secret Cinema: Gnostic Vision in Film* (New York: Continuum International Publishing Group Inc., 2006), x.

92 In *Beauty and the Beast*, the prince begins mean and selfish, is turned into a monster reflecting this, then is transformed back to a prince only now benevolent and kind, redeemed from his former selves, indicating an alchemical transition. Contrast this with *Lost Highway*'s Fred Madison. Fred starts as an egotistical jerk, transforms into the friendly Pete Dayton, but ends up his old self at the conclusion. Thus, any transition Fred made was for naught.

93 Albert Pike, *Morals and Dogma of the Ancient and Accepted Scottish Rite of Freemasonry*, (1871; repr., Richmond, Virginia: L.H. Jenkins, Inc., 1960), 731.

Alchemical change can be ugly, cruel, and discordant; in most films, the change results in chaos and death or fails altogether, depicted expertly by Hollywood. The alchemists' general conception of nature led them to assign every substance a condition or state natural accordingly. Each substance, they taught, could be caused to leave its natural state only by violent or non-natural means. Any medium driven from its natural condition by violence was ready, and even eager, to return to the condition consonant with its nature.[94] As such, the White Swan, the virginal and frigid Nina cannot transmute into an alluring Black Swan, a seductive ballerina, unless she abandons her dreary existence. So, she fuses pleasure with algophilia; unsatisfied, Nina further humiliates herself by masturbating before her mother, and then in public–in the back of a taxicab. She dies, achieving perfection, becoming a fleshy Philosopher's Stone. Only Nina knows if her mortification, her annihilation, was worth it.

Within the lexicon of the Sacred Art, the *nigredo*, or blackness, is putrefaction, decomposition. Many alchemists believed that, as a first step in the pathway to the Philosopher's Stone, all alchemical ingredients had to be cleansed and cooked extensively to a uniform black matter. In Jungian psychology, it is the shadow self, the dark and sinister figure. It surfaces as another personality, an alter ego, in Robert Louis Stevenson's (1850-1894) *The Strange Case of Dr. Jekyll and Mr. Hyde* (*vide supra*). In the Harry Potter saga, the shadow possesses the Heir of Slytherin; in *Mystery of Chessboxing* (1987), it accords with the vengeful Ghost Face Killer (Kuan-Wu Lung). Darth Vader embodies the shadow, as does Roat (Alan Arkin): a scumbag bedeviling Suzy Hendrix (Audrey Hepburn) in *Wait Until Dark* (1967). Looking like a goth beatnik, with round sunglasses and a nasal voice, Roat will kill anyone who gets in his way. His weapon of choice, an ivory gravity knife named Geraldine, anticipates the next stage of the alchemical process.

Following the chaos or *massa confusa* of the *nigredo*, the alchemist undertakes a purification in *albedo* (the whiteness of the moon, sacred feminine, the White Queen), the washing away of impurities. In this process, the subject is divided into two opposing principles to be later coagulated into a Union of Opposites, producing balanced equilibrium

94 M.M. Pattison Muir, *The Story of Alchemy and the Beginnings of Chemistry* (London: George Newnes, LTD., 1902), 39.



"Thus were the aims of the art expanded until they embraced transmutations, not of metals only, but of human beings, and the control of powers which reached out into the universe at large." – Rev. J.E. Mercer, D.D., *Alchemy: Its Science and Romance*, 1921. (Left) The finality of the *rubedo*. Nina, having formulated an unseen Philosopher's Stone (likely hidden in her bedroom), or, more accurately, a substratum (underlying substance), her eye's blaze hellfire red, signaling the finality of the Great Art, the end of the Magnum Opus. Interestingly, the alchemy stage from the *nigredo* (crow's head, black earth) to the *albedo* (the moon, white as snow) is called the *swan*. From it arises two parts, the *citrinitas* and the *rubedo*, generating the Philosopher's Stone. Nina's demonic red eyes aside, the *rubedo* is the red lights of the nightclub's dancefloor and, at the conclusion, the red stage lights while she performs *Swan Lake*. Nina's alchemical success is evident by her webbed foot (top right), signifying she is physically changing into a birdlike creature, her repressed shadow emerging and manifesting. Now, having liberated her shadow, the *nigredo*, Nina succumbs to masturbating in public in the back of a taxi cab, fantasizing that Lily is fondling her. Public onanism is a bizarre attempt to seduce the world. Depending on the circumstances, it can mean the masturbator has an intrapsychic problem, arising from an unhealthy family situation or relationship. For Nina, her difficulty stems from living with her abusive mother, Erica. (Bottom right) Unable to cope with her oppressive, incestuous mother, Nina turns once more to masturbating in public–this time backstage at the theater–only she does not have to use her hands. Instead, her black eye makeup, dark crown, midnight tutu, virginal skin, and ruby-red lips are a source of passion, pleasuring her flesh, a beautiful yet tragic crescendo. Her incandescent performance as the Black Swan proves her alchemical formula has worked to perfection. Only when it is too late does Nina understand: "There is a Swan whose name is Ecstasy: it wingeth from the Deserts of the North; it wingeth through the blue; it wingeth over the fields of rice; at its coming they push forth the green. …*O fool!* criest thou? Amen. Motion is relative: there is Nothing that is still. …the white breast poured forth blood…I was but a Pure Fool, they let me pass. …Thus and not otherwise I came to the Temple of the Graal." – Aleister Crowley, "The Swan," *The Book of Lies*, 1912.

during the *rubedo,* synthesizing the Philosopher's Stone. The third stage, *citrinitas*, sometimes referred to as *xanthosis*, is a term given by alchemists to yellowness (the sun, gold, divine masculine, the Red King); it is the transmutation of silver (the moon) into gold (the sun) or yellowing of the lunar consciousness. In alchemical philosophy, *citrinitas* stood for the dawning of the solar light inherent in one's being. Sol and Luna's union is the alchemical wedding, representing Sulfur and Mercury, integrating opposites: male with female, god with goddess. It is the mythological marriage of Cupid and Psyche (from *Metamorphoses*, or *The Golden Ass*, written 2nd century CE by Apuleius, ca. 124-ca. 170), also known as the Union of Opposites, what Jung termed *syzygy* (a conjunction of the moon and sun). The synthesis is *coincidentia oppositorum*, merging light with dark, male with female (the godhead is often thought to be androgenous), and order with chaos. Golden Dawn (est. 1887) adept Dion Fortune (Violet Mary Firth, 1890-1946) commented on Kabbalah's active and passive *sefirah*, "everything rests upon the principles of the stimulation of the inert yet all-potential [*Binah*] by the dynamic principle [*Chokhmah*], which derives its energy direct from the source of all energy [*Keter*, God]. In this concept lie tremendous keys of knowledge; it is one of the most important points in the mysteries." In alchemy, such a marriage transcends duality, producing the Philosopher's Stone, changing lead to gold, ignorance to enlightenment, or gnosis.

Rubedo, a Latin word meaning *redness*, was adopted by alchemists to define the fourth and final stage in their Magnum Opus. Both gold (*citrinitas*) and the Philosopher's Stone were associated with the color red because the *rubedo* signaled success, concluding the Great Work. The *rubedo*, also known by the Greek word *Iosis*, is exaltation, the predominance of spirit (negative or positive) over matter, decisiveness, and apostleship. To Jung, the *rubedo* stage was what he termed *individuation*, representing the finality of the alchemical-psychological formula. Individuation is a transformative process whereby the personal and the collective unconscious are brought into consciousness, e.g., through dreams, active imagination, or free association, to be assimilated into the whole personality. It is an entirely natural amalgamation necessary for the psyche. It is the realization of selfhood: the union of male and female, the syzygy, merging ego with shadow.



The *rubedo* in *Rosemary's Baby*. (Left) Rosemary Woodhouse receives red roses; (top right) the Devil's face is hellfire red; (center right) a sickly Rosemary wears a red frock; (bottom right) Rosemary's wear a red ensemble while dreaming, right before the satanic ritual. And speaking of the diabolical ceremony, observe the rape scene because Rosemary has 28 painted on her chest in red, foreshadowing the birth of the Devil's child on June 28, 1966. The number *2000* denotes the end of the millennium, the end of the Piscean Age, the reign of the Antichrist. The overt use of red anticipates the *rubedo*, the finality of the film, during which an innocent mother chooses to become the protectress of evil: her hell-spawned son, Adrian. Rosemary, as a Marian analog, mothers the offspring of the Prince of Darkness, generating a sublime Union of Opposites; emotionally and psychologically, she accepts her fate as the Antichrist's mother. The other colors of alchemy manifest. The *citrinitas* is the Devil, reflected in Rosemary's yellow ensembles, candles, wallpaper, shower curtain, bedding, and the doll seen before she sneaks into the Castevets' apartment. The *nigredo* is the Bramford, mirrored by the elderly couple's black candles, seen during the climax on their fireplace mantle beneath the portrait of Adrian Marcato. The *albedo* is Rosemary, echoed by the moon-like silver charm she wears, containing the Tannis Root.

Also present during the alchemical process is Mercury, the element that makes transmogrification possible. Mercurius can become personifications, avatars, reflecting the attributes of the phase it inhabits; these characters are memorable, lingering in our dreams, haunting our nightmares. Furthermore, some films perpetually dwell in an alchemical stage wholly, to be explained as this tome unfolds.

Blade Runner (1982) is a Gnostic fable, set in the blackness of the *nigredo*, the gloom of a futuristic dystopia. When Deckard (Harrison Ford) arrives at the Bradbury Building to confront an android, a Nexus-6 Replicant named Roy Batty (Rutger Hauer, 1944-2019), his Replicant

girlfriend, Pris (Daryl Hannah), is hiding in plain sight amongst other robots and manikins. She has disguised herself in a wedding veil, signifying two things. The garment highlights the marriage between Roy and Pris, an occult, idealistic marriage between the solar Red King (Roy is *roi*, French for *king*), and the White Queen or lunar prize, Pris. Together, they form an alchemical union, a syzygy, from which Deckard emerges as their symbolic son, a Philosopher's Stone capable of merging opposites. The wedding veil also foreshadows Deckard perfecting *coincidentia oppositorum*. After he kills (or retires) Pris, he serves as Roy's spiritual bride, a hylic copy of the heavenly bridegroom because the hunter has now become the hunted; moreover, Deckard comes to understand the Replicants have souls. Deckard has become what he vowed to destroy, thereby unifying opposites. Once Roy expires, Deckard will himself turn into a version of Roy, achieving individuation, the *rubedo*, making his love interest, the Replicant Rachael (Sean Young), into a nouveau Pris, merging human with machine.[95] Easter egg: the Bradbury Building is named after science fiction, fantasy, and horror writer Ray Bradbury (1920-2012).

The four alchemical stages arise in the satanic masterpiece, *Rosemary's Baby*, one of Kubrick's favorite films, considered cursed by its producer, William Castle (1914-1977). The shadowy Black Bramford concretizes the *nigredo*: the Gothic apartment building houses a coven of witches in league with the Prince of Darkness. The Bramford was the Trench Sisters' home: two proper Victorian ladies who cannibalized several young children, including a niece. Adrian Marcato practiced witchcraft inside its walls, and Keith Kennedy held his notorious parties there. It is an unholy labyrinth with no exit; its blackness clings like chill wet leaves. The moon rises in this darkness, the *albedo*, the sacred feminine, personified by Rosemary Woodhouse (Mia Farrow): she is an optimistic, all-American stereotypical woman. Her name, *Rosemary*, denotes the herb of the same name. It is believed to only grow in the gardens of the righteous, employed as a protective talisman against evil spirits, associating with Jesus' virgin mother, representing purity, thereby investing Rosemary with an air of Marian sacredness.[96] But his satanic majesty will fertilize Rosemary, and

95 Wilson, *Secret Cinema*, 81.

96 Hilderic Friend, *Flowers and Flower Lore* (Troy, NY: Nims and Knight, 1889), 37, 81-82, 106-107.

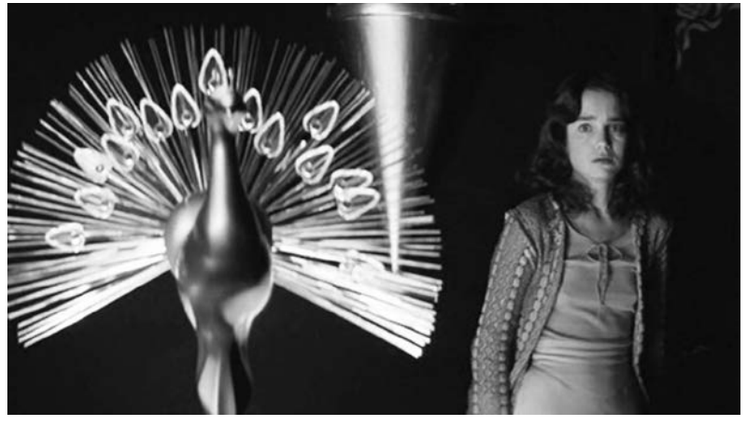
she'll birth the Antichrist, making her an ungodly version of the Virgin. Her husband is the masculine, the *citrinitas*, Guy Woodhouse (John Cassavetes, 1929-1989), or is he? Like a Black Sun rising, the masculine is the Devil, the beast raping a drugged Rosemary to impregnate her in his favorite haunt, the Bramford. The climax is the *rubedo*, hinted at throughout the film, anticipating its diabolical fait accompli.

Rosemary discovers her child in a bassinet with an inverted crucifix hanging over it. She parts the black drapes and recoils in horror and screams, but soon relaxes, becoming protective of her child when one of the witches, Laura-Louise McBirney (Patsy Kelly, 1910-1981), begins rocking him too hard. The *rubedo* stage ends Polanski's danse macabre when psychological polarities, the ego, and the shadow, are united. The innocent and conscientious woman, Rosemary, decides to become a de facto member of the coven, abandoning all sensibility, forfeiting her soul to become the corrupted mother of the Devil's son. She achieves individuation by fusing good and evil, evil and good; she is a diabolical matriarch, but maybe she can exert a positive, almost divine, influence upon the Antichrist, assuming that's even possible.

The Great Operation completed, Rosemary's demonic child is born in June '66 or 6/66. Evil has triumphed; the film's Christmas imagery has been utterly annihilated. "God is dead! Satan lives! The year is one!" exclaims Steven Marcato (Sidney Blackmer, 1895-1973) triumphantly. Easter egg: at the behest of Roman Castevet (also Blackmer), Guy comes home unexpectedly as Edward "Hutch" Hutchins (Maurice Evans, 1901-1989) counsels Rosemary, drinking tea with her in the kitchen. Guy's purpose is sinister: he's returned early to steal Hutch's glove so it can be used in a black magic ritual. Later that night, Rosemary receives an urgent phone call from Hutch, agreeing to meet him at 11:00 am the following morning. Guy, deducing he's discovered the Castevets' witchcraft, makes an excuse of wanting ice cream so he can leave the apartment. Shortly after he splits, as Rosemary painfully winces in bed, a doorbell sounds faintly. Guy rings the door of the Castevets to give them Hutch's glove so they can hex him. His deception is confirmed moments later when Rosemary, the next morn, rings the Castevets' doorbell–the ring is the same, heard seconds earlier when Guy rang it. The passive viewer will miss this cinematic magic. Another Easter egg: while Hutch calls on Rosemary, the game of Scrabble can be

observed on the coffee table. Later, she will use the game's alphabetical pieces to solve Hutch's riddle–an anagram–exposing Roman's true identity: Steven Marcato, the son of the renowned devil worshipper Adrian Marcato. Easter egg: in black magic, possessing a person's article of clothing or part of their body enables the magician to cast a damning spell. Crowley, who had much to fear from rival thaumaturges, was always careful to make sure no one obtained his hair, nail clippings, or other bodily products. By getting hold of Hutch's glove, the Castevets drop a satanic curse that puts him in a coma then kills him.

Chapter IV analyzes Gothic Hollywood; specifically, *The Mummy* (1932), the rebirth of *Suspiria*, the most recent iteration of *Halloween* (2018), the Victorian-suspense drama *Lizzie* (2018), *The House with a Clock in Its Walls* (2018), *Dark Night of the Scarecrow* (1981), *The Witch*, *Pan's Labyrinth* (2006), and *Midsommar* (2019). Karloff's (1887-1969) mummy suffers Freudian melancholia, pining for a lost love he can never know or experience. In *Cinema Symbolism 2*, I analyzed the *Suspiria* '77, a witchy tale playing out like a soothsayer turning over Tarot cards, revealing the archetypal narrative. This brief paragraph from *The Book of the Witches* (1909) illustrates the dark world Dario Argento's film inhabits:



Suzy uses one of the glass quills from Helena Markos' peacock sculpture to kill the evil witch. Depicted on Roman coins, the peacock designates the princess' apotheosis, insinuating Suzy's numinous mission to destroy the Black Queen. The peacock's tail also denotes the death of blackness, viz., alchemy's *nigredo*, and the colorful rainbow of white (*albedo*), yellow (*citrinitas*), and red (*rubedo*) that inevitably follows darkness. Thus, she employs the quill to extinguish the devilment lurking inside the dance academy, completing her fairy tale quest. From *Suspiria*, '77.

> It is wild weather overhead. All day the wind has been growing more and more boisterous, blowing up great mountains of grey cloud out of the East, chasing them helter-skelter across the sky, tearing them into long ribbons and thrashing them all together into one whirling tangle, through which the harassed moon can scarcely find her way. The late traveler has many an airy buffet to withstand ere he can top the last ascent and see the hamlet outlined in a sudden glint of watery moonlight at his feet. Those who lie abed are roused by the moaning in the eaves, to mutter fearfully, 'The witches are abroad tonight!'[97]

Directed by Luca Guadagnino, the new *Suspiria* is, like the original, about *hexen* operating a prestigious ballet school. The Neo-expressionist *Volk* is the coven's homoerotic spellcasting, its rapid body movements, and obscure motions originating from the magical gesticulations of the Hermetic Order of the Golden Dawn and the occultist Crowley. The Golden Dawn was:

> One of the most influential Western occult societies of the late 19th to early 20th century. Like a meteor, it flared into light, blazed a bright trail and then disintegrated. Members included W. B. Yeats, A.E. Waite, Aleister Crowley and other noted occultists.
>
> …The key founder was Dr. William Wynn Westcott, a London coroner and Rosicrucian. In 1887 Westcott obtained part of a manuscript written in brown-ink cipher from the Rev. A. F. A. Woodford, a Mason. The manuscript appeared to be old but probably was not. From his Hermetic knowledge, Westcott was able to decipher the manuscript and discovered it concerned fragments of rituals for the 'Golden Dawn,' an unknown organization that apparently admitted both men and women.
>
> Westcott asked an occultist friend, Samuel Liddell MacGregor Mathers, to flesh out the fragments into full-scale rituals. Some papers evidently were forged to give the 'Golden Dawn' authenticity and a history. It was said to be an old German occult order. Westcott produced papers that showed he had been given a charter to set up an independent lodge in England. The Isis-Urania Temple of the Hermetic Order of the Golden Dawn was established in 1888, with Westcott, Mathers, and Dr. W. R.

97 Oliver Madox Hueffer, *The Book of the Witches* (New York: The John McBride Co., 1909), 19.

> Woodman, Supreme Magus of the Rosicrucian Society of Anglia, as the three Chiefs. The secret society quickly caught on, and 315 initiations took place during the society's heyday, from 1888-1896. An elaborate hierarchy was created, consisting of ten degrees each corresponding to the 10 Sephiroth of the Tree of Life of the Kabbalah, plus an eleventh degree for neophytes. The degrees are divided into three orders: Outer, Second and Third.
>
> One advanced through the Outer Order by examination. Initially, Westcott, Mathers, and Woodman were the only members of the Second Order, and they claimed to be under the direction of the Secret Chiefs of the Third Order, who were entities of the astral plane. Mathers's [*sic*] rituals were based largely on Freemasonry.
>
> …During its height, the Hermetic Order of the Golden Dawn possessed the greatest known repository of Western magical knowledge. Second Order studies centered on the Kabbalistic Tree of Life. Three magical systems were taught: the Key of Solomon; Abra-Melin magic; and Enochian Magic. Materials were also incorporated from the Egyptian Book of the Dead, William Blake's Prophetic Books and the Chaldean Oracles. Instruction was given in astral travel, scrying, alchemy, geomancy, the Tarot and astrology.
>
> The key purpose of the order was 'to prosecute the Great Work: which is to obtain control of the nature and power of [one's] own being.' … Elements of Golden Dawn rituals, Rosicrucianism and Freemasonry have been absorbed into the rituals of modern Witchcraft.[98]

Crowley, the Great Beast 666, was one of history's greatest ceremonial magicians. In *Cinema Symbolism 2*, I wrote:

> For those not familiar, Crowley was, among other things, an English ceremonial magician, poet, spy, painter, novelist, and mountaineer. He founded the religion and philosophy of Thelema, identifying himself as the prophet entrusted with guiding humanity into the Æon of Horus, a new solar age, the Age of Aquarius, in the early 20th century. Initiated

98 Rosemary Ellen Guiley, *The Encyclopedia of Witches and Witchcraft* (New York: Facts on File, Inc., 1989), 157-159.

into the mysteries of Freemasonry, the Golden Dawn, and the OTO, Crowley believed himself to be the reincarnation of other great occultists: Pope Alexander VI (1431-1503), renowned for his love of physical pleasures; Edward Kelley (1555-1597), the mystical assistant to the conjurer Dr. John Dee (1527-1608/09) in Elizabethan England; occultist and adventurer Cagliostro (1743-1795), and ceremonial magician Eliphas Levi who died on the day Crowley was born.[99]

Thelema's maxim, *Do What Thou Wilt Shall Be the Whole of the Law*, comes from Crowley's *The Book of the Law* (1904). The theory of Thelema, put into practice by the OTO is to become an adept of transformative *magick*, to effect change–and that's *magic* spelled with the letter *k*. Me doth thinks Crowley could've directed *Suspira*, with the Golden Dawn producing, documenting the power of the Left-Hand Path, the ability to transfer lifeforce from one human vessel to another. Alas, Crowley had a falling out with the Golden Dawn, causing him to form the *Argentium Astrum*, A:.A:. or Silver Star (est. 1907), a secret society dedicated to learning occult/kabalistic wisdom, intended to supersede the Golden Dawn.

Before watching the 2018 visions of *Halloween* and *Suspiria*, I thought I was going to enjoy *Suspiria* more than *Halloween*. However, this turned out not to be the case. I loved *Halloween* and thought *Suspiria* was okay, but I've come to appreciate *Suspiria* for its subtleties; it's an acquired taste that gets better each time I watch it. I am glad it's not a frame-by-frame remake; it is a fresh, yet gloomy take on Argento's mythology. Still, it's too bad the campy bat attack from the original is absent from this rebirth because I would have liked to have seen that kitsch reimagined.

Lizzie, as the title suggests, is about the infamous 19th-century Fall River Murders. *The House with a Clock in Its Walls* is a tale of black and white magic, *Dark Night of the Scarecrow* is all about the archetypes, while *The Witch* lauds the satanic faith, the irresistible supplication to Lucifer's luminance. *Pan's Labyrinth* and *Midsommar* round out the chapter; the former is a dark fairy tale set in Francoist Spain. The latter concludes with the sacrifice of a Christian, as it were, to the sun. The unwitting victim is burned alive inside a giant wooden structure, resurrecting *The Wicker Man*'s ghastly paganism.

99 Sullivan, *Cinema Symbolism 2*, Introduction.

In Chapter V, I analyze *Blade Runner 2049* (2017), and, in doing so, revisit Scott's kabalistic classic. It is impossible to discuss the sequel without returning to the original, which I initially took on in *Cinema Symbolism*. The automatons of both films are futuristic golems known as Replicants. They are humanlike creations brought to life by biomechanical sorcery. *Blade Runner*'s Replicant antagonist is Roy Batty, a Nexus-6, paralleling a fallen Gnostic Anthropos. The Anthropos unfallen is a cosmogonic element of pure mind, distinct from matter, akin to Kabbalah's Adam Kadmon or Blake's Albion.[100] It is the underlying nature of humanity, viz. the collective, the archetype, or the spiritual essence of each human. He is a perfect copy of his eternal father, knowing the mysteries of the seven planetary spheres. There is a Gnostic belief that, like Sophia, the Anthropos fell into material decay, dividing his nature between matter and spirit. The pursuit of gnosis is the restoration of the Anthropos, forging a pre-Fall of Eden condition. When God revealed himself, he did so in the form of the Anthropos. For this reason, the Gnostics explained, Jesus Christ called himself the Son of Man; that is, the Son of Anthropos.

Batty's mind, conceived as a hypostasis, emanating from spiritual essence, God, yet darkened–corrupted–by contact with his human creators. The protagonist, Rick Deckard, also personifies a fallen Anthropos: a soulless man hunting Replicants, trapped by his ignorance, disconnected from the divine. *Blade Runner* plots the paths of Roy and Deckard, the awakened Anthropos (Roy), and the Anthropos asleep (Deckard) though these characters begin as enemies but end as compatriots. Through his encounter with Deckard, Roy learns his vocation: he is the golem-turned-savior. This Christlike robot will supply Deckard with gnosis, awakening him, making him conscious that Replicants are imbued with souls and worthy of life. By way of his battle with Roy, Deckard awakes to his identity: he is a personification of the golem he seeks to destroy. Each epiphany generates a new disposition. Just as he realizes freedom, Roy

100 Gershom Scholem, *On the Kabbalah and its Symbolism*, trans. Ralph Manheim (1960; repr., New York: Schocken Books, 1996), 104. Scholem writes: "The esoteric thinking of the *Zohar*–as the book repeatedly points out–is wholly concerned with the primordial world of man, as creature and as the increate Adam Kadmon. For this secret world of the Godhead manifested in the symbol of man is both at once; it is the world of the 'inner' man, but also the realm which opens up only to the contemplation of the believer and which the *Zohar* terms the 'secret of faith,' *raza de-mehemanutha*."

accepts his death. Likewise, when Deckard transcends his old identity, he embraces the ruin of his calling. When he finds the hideout of the Nexus-6s, Deckard verges on conversion: from an enervated human who kills machines to an intelligent Gnostic-engine, liberating humans.[101] *Blade Runner* asks this critical question: do the Replicants have souls? If the answer is yes, then *Blade Runner 2049* poses the logical follow-up: can the Replicants feel emotions, love, and be loved?

Chapter VI investigates the mysteries of *The Cabinet of Dr. Caligari* (1920), the first movie with an unexpected twist, presenting a subjective narrative from the mouth of an unreliable storyteller. We are introduced to the sleepwalker or somnambulist, a blend of automaton and golem, under his devious master's hypotonic control. Because of its indelible imagery, *Caligari* cannot be mistaken for any other picture. Its style is the pinnacle of German Expressionism, with its crooked backdrops, harsh lines, painted shadows, and surrealism are present in every dour scene. Distortions and mangled perspectives are constant, churning on the screen like a witch stirring her cauldron, producing nightmarish shapes. Its horror is shot within the bosom of an artistic combination evoking Edvard Munch (1863-1944), M.C. Escher (1898-1972), Georges Braque (1882-1963) and Pablo Picasso (1881-1973). Retaining almost nothing of Edgar Allan Poe's (1809-1849) short story, *Murders in the Rue Morgue* (1932) borrows heavily from *Caligari*, with Bela Lugosi playing a mountebank turned mad scientist named Dr. Mirakle, who exhibits a murderous ape named Erik instead of a death-dealing somnambulist. *Rue Morgue* is, in many ways, a crazy artifact left over from the Scopes Monkey Trial of 1925.[102]

In *Cinema Symbolism*, I discussed the mythology of Batman and his villains as mythological, Jungian archetypes. Chapter VII applies this paradigm to the Dark Knight Trilogy of Christopher Nolan, and Todd Phillips' *Joker,* arguably four of the best superhero/supervillain movies ever made, hiding many esoteric and pop-culture Easter eggs. Bruce Wayne *qua* Batman is the quintessential American hero; the essence of mythology and the

101 Wilson, *Secret Cinema*, 77-86; Wilson, *Melancholy Android*, 91-92.

102 David Skal, *The Monster Show: A Cultural History of Horror* (New York: Farrar, Straus and Giroux, 2001), 164. Conan Doyle seems to have predicted the Scopes Monkey Era with the Sherlock Holmes story, "The Adventure of the Creeping Man," published in 1923. It is about an aging professor who injects himself with an extract from primates to reinvigorate his energy and sex drive. The Professor's experiment revives Darwin's (1809-1882) *On the Origin of Species* (1859).

archetypes demand life's journey consists of momentous events that are epic, heroic, and tragic. To live otherwise is to exist in stasis like the multitude, going through the daily motions and experiencing a fleeting and forgetful life. Remembrance by the multitude is the objective of all heroes and villains; for them, it is to write a gospel and live a myth. But what does it mean to be a hero, besides rescuing damsels from towers and slaying evildoers? In *The Power of Myth* (1988), comparative mythology expert Joseph Campbell answers this question, defining a hero: "…the main character is a hero or heroine who has found or done something beyond the normal range of achievement and experience. A hero is someone who has given his or her life to something bigger than oneself."[103] There is also a traumatizing event propelling the hero forward, motivating him (or her): "The usual hero adventure begins with someone from whom something has been taken, or who feels there is something lacking in the normal experiences available or permitted to the members of his society."[104] Young Bruce, witnessing the murder of his parents by a thug, dedicates his life to fighting crime, becoming a fearful symbol of the night: the Batman, an American myth. Using his wealth, Bruce travels the world, fine-tuning his intellect, training himself to physical perfection, and learning a variety of crime-fighting skills. As the Caped Crusader, his Jungian shadow, he forever seeks justice, hoping to reconcile the murder of his parents by defeating evildoers. But counteracting the Batman is another shadow, the Joker, a much darker, eviler reflection of the winged avenger. The Joker's genesis (at least one possible version) is explored in *Joker*, a movie nominated for eleven Academy Awards, including Best Picture, Best Director, and Best Actor.

The films presented in Chapter VIII feature women that are dualistic, sinister, secretive, romantic intelligent, and erotic; they are not afraid to engage their wicked fantasies, to succumb to their hang-ups, to masturbate, murder, and maim. These activities are a walk in the park for them because pain can feel just as good as pleasure, and vice versa. These women are men's darkest archetypal fantasies; for the complex, evil female is just as alluring as the innocent, uncorrupted virgin. We are used to women being objects, archetypes, and plot points. Culturally, we don't know what to do with *Blue Velvet*'s (1986) Dorothy Vallens (Isabella Rossellini): it's terrible

103 Joseph Campbell and Bill Moyers, *The Power of Myth* (New York: Anchor Books, 1991), 151.

104 Ibid, 152.



(Left) Torn between the love for her husband, Julian Craster (left, Marius Goring, 1912-1998), and her incessant need to dance, embodied by the ballet company's tyrannical impresario, Boris Lermontov (right, Anton Walbrook 1896-1967), Vicky Page (center, Moira Shearer, 1926-2006) suffers heartbreak, melancholy, and frustration, resulting in tragedy. The conflict leaves her lost in a fog of confusion and despair, so she kills herself by leaping before an oncoming train, becoming a martyr. (Top right) Lermontov, the ballet company's oppressive and demanding CEO, with a sculpture of a ballerina's taut foot, symbolizing the agony and ecstasy of the dance. (Bottom right) Vicky emulates the idol later by donning the scarlet ballet slippers, her obsession, signifying her self-sacrifice, desire to dance, seek perfection, and become a superstar. From *The Red Shoes*.

to see her threatened and raped, and it's awful to see her want to be struck during sex. Yet, it's her pleasure; her discomfort is her eroticism.[105] She's a desperate mother, and we often don't know where the line between her victimhood and desire rests.[106] She can't be pigeonholed with traditional female archetypes, which only adds to the confusion. We rarely expect male characters to be all good or all evil because we have a plethora of fictional models of their complexity.[107] When women are presented as erotic, evil, and deviant, our instinct is to see misogyny where there isn't

105 Leigh Kellmann Kolb, "The Uncanny Electricity of Women in David Lynch's Worlds," in *The Women of David Lynch*, ed. David Bushman (Columbus, OH: Fayetteville Mafia Press, 2019), 7.
106 Ibid.
107 Ibid.



Seen here with Count Mora (Bela Lugosi) is a bad moon rising named Luna (Carroll Borland, 1914-1994) from *Mark of the Vampire* (1935). Her pale skin and long raven locks, complemented by her goth makeup, are hallmarks of the sinister female archetype.

any. Remember, Sandy Williams (Laura Dern), Vallens' anthesis, is more than an innocent teenager, and *Black Swan*'s Nina surpasses her virginal ballerina ego. Neither women are cooker-cutters: Sandy is a schemer and an eavesdropper, and Nina is a repressed lesbian, a sadomasochist, and likely in an incestuous relationship with her mother. Instead, women like these show us how mysterious, dangerous, and enigmatic the world can be.

First up is the Romantic Satanism of *The Red Shoes* (1948), a tale about a ballerina's idée fixe to dance perfectly, signified by her infernal red ballet slippers, her mercurial fetish. A nymphet and two hebephiles competing for her affection take center stage in Kubrick's *Lolita* (1962). The dark side of the sacred feminine is taken to dangerous extremes in *The Neon Demon* (2016) wherein the models are cannibals, and their aloof collaborator is a necrophile. The female protagonist in *The Shape of Water* (2017) forsakes the world of humankind to fall in love with an Amphibian Man. In *Red Sparrow* (2018), Jennifer Lawrence's protagonist, Dominika

Egorova, learns the art of seduction, becoming a sexy spy in the world of international espionage.

The *Star Wars* saga drags on in Chapter IX; the sequels are now distributed by Walt Disney Studios, the new owner of Lucasfilm Ltd. I have not seen *Solo: A Star Wars Story* (2018), so the film is absent from the chapter. That notwithstanding, the elements of Campbell's monomyth are still present with the Call to Adventure, Refusal of the Call, Supernatural Aid, the Crossing of the First Threshold, the Belly of the Whale, the Road of Trials, the Meeting with the Goddess, Woman as the Temptress, Atonement with the Father, and Apotheosis transcendent. In *The Hero with a Thousand Faces* (1949), Campbell anticipates the dichotomy of the Force: "The hero-deed to be wrought is not today what it was in the century of Galileo. Where there then was darkness, now there is light; but also, where light was, there is now darkness. The modern hero-deed must be that of questing to bring to light again the lost Atlantis of the co-ordinated [*sic*] soul."[108] Will Rey (Daisy Ridley) be able to illuminate blackness, or will she be consumed by it and turn to the Dark Side? We will have to wait until the release of *The Rise of Skywalker* (2019) to learn Rey's fate and see if the Ultimate Boon–the fall of the First Order–is satisfied, or if evil rises. It will be interesting to see if the film features what Campbell refers to as *Return* (*Hero*, Chapter III) components such as Refusal of the Return, the Magic Flight, Rescue from Without, the Crossing of the Return Threshold, Master of the Two Worlds, and Freedom to Live.

Chapter X expands on a paragraph in *Cinema Symbolism*, documenting the uncanny nexuses between Elvis, the sun, and deification. The archetypal solar messiah's cinematic presence is also explored. The dying and resurrected sun god is a compelling persona, and one of Hollywood's favorites. Comparative hierology and magic expert, J.G. Frazer (1854-1941), explains the deity's universality: "We need not, with some enquirers in ancient and modern times, suppose that these Western peoples borrowed from the older civilisation of the Orient the conception of the Dying and Reviving God, together with the solemn ritual, in which that conception was dramatically set forth before the eyes of the worshippers. More probably the resemblance which may be traced in this respect between the religions of the East and West is no more than what we commonly, though incorrectly,

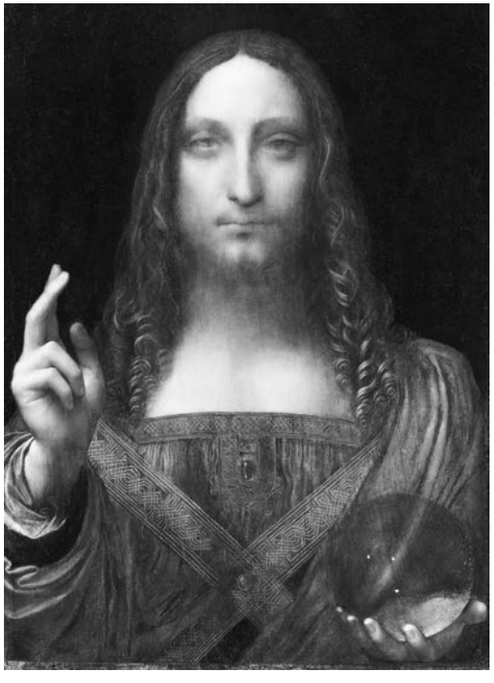
108 Campbell, *Hero*, 334.

call a fortuitous coincidence, the effect of similar causes acting alike on the similar constitution of the human mind in different countries and under different skies."[109] Jesus Christ typifies the sun–the parallels between the savior and the heavenly orb are too numerous to analyze, suffice to say this esoteric doctrine has been investigated in my other nonfiction books. Nevertheless, I am compelled to enumerate a few examples of Jesus' link to the sun. For example, just as Jesus is administered twelve Apostles to assist him, so too is the sun provided with twelve helpers, the zodiac, to aid it on its ecliptic, yearly journey. John the Baptist, the water bearer, personifies Aquarius; hence, in the Orthodox Church, Epiphany–the baptism of Christ–is celebrated on January 19th because, in the northern hemisphere, the sun enters the sign of Aquarius. The sun *qua* Jesus meets Aquarius *qua* John the Baptizer because "What is above is like what is below, and what is below is like what is above," inscribed upon the Emerald Tablet of Hermes Trismegistus, becoming part of the *Disciplina Arcani*.

This religious imagery continues into Chapter XI, wherein the Kabbalistic-Valentinian mysteries of *Mother!* are revealed. Relegating the Bible's dramatis personae to bondieuseries, Aronofsky's cynical film could easily have been included in Chapter II. Still, I felt it deserved a standalone chapter because not only does it feature symbolism, but the movie itself is a parable.

Chapter XII is a continuation of Chapter III from *Cinema Symbolism 2*, delving into the mysterious noir of David Lynch; *Eraserhead* (1977), *Wild at Heart* (1990), *Twin Peaks*, *Twin Peaks: Fire Walk with Me* (1992) and *Twin Peaks: The Return* are all put under the microscope. Due to the complexities of Lynch's work, this chapter slowed the writing of this book substantially, with the *Twin Peaks* analysis devouring the summer of 2019. I should also point out that I wrote this Introduction after completing the corpus of this book; as such, I would like to reiterate something I mention later. While writing Chapter XII, I watched, for the first, the original *Twin Peaks* television series from start to finish, offering a rather scathing review of it. Since then, I have come to appreciate the show, but lingering doubts about it and Lynch's aesthetic dramas persist. After all, the endless interplays between content and form, surface and depth, and opposing meanings must find a concord in a Baudrillardian middle ground; at least,

109 Frazer, *Golden Bough*, 382.



Da Vinci's *Salvator Mundi* (ca. 1500) depicts Jesus, the World's Savoir, as a magus holding a scrying ball, the foremost tool of the fortune teller. This imagery presents the Messiah more as a wizard than as a god. In his *Last Supper* (1495-1498), da Vinci shrouds Christ in solar allegory, echoing the tenets of the *mysterion*, i.e., the sacred mysteries. Both paintings suggest he was a student of Renaissance Cabala, Neoplatonism, and occult Christianity, using his artistic talents to promote the agendas of Marsilio Ficino (1433-1499) and Giovanni Pico della Mirandola (1463-1494).

one would think. Those red curtains, the eccentric characters, non sequitur dialog, barking dogs, electrical currents, and a dancing dwarf to boot must mean something, right? They do, and these interconnected dynamics are like pieces of a jigsaw waiting to be put together harmoniously. But after the parts are connected, the puzzle remains incomplete; something new has emerged from this imperfection: an unsolvable enigma open to interpretation and speculation.

Finally, Chapter XIII returns the reader to Middle-earth, exploring the high-fantasy world of Hobbits, Elves, Wizards, and Dwarves. The films are based upon the pre-WWII novel by J.R.R. Tolkien (1892-1973), featuring the monomyth and other veiled themes and motifs, echoing the author's intent to create a mythology. Tolkien served as the Rawlinson and Bosworth Professor of Anglo-Saxon and Fellow of Pembroke College, Oxford, England, from 1925 to 1945. He was a Professor of English Language and Literature and a Fellow of Merton College, Oxford, from 1945 to 1959. At one time, he was a close friend of Christian apologist C. S. Lewis

(1898-1963)–they were both members of the informal literary discussion group known as the Inklings. The Inklings met for nearly two decades between the early '30s and late 1949, praising the value of narrative in fiction while encouraging the writing of fantasy. Among its members was poet, novelist, playwright, theologian, and literary critic, Charles Williams (1886-1945). Williams gathered many followers and disciples during his lifetime. He was, for a period, a member of the Salvator Mundi Temple of the Fellowship of the Rosy Cross. Williams met Evelyn Underhill (1875-1941), a member of the Golden Dawn, in 1937 and later wrote the introduction to her published *Letters* in 1943. With Williams in the mix, it is easy to see a cabalistic-occult influence upon Tolkien and Lewis; moreover, Tolkien's deep interest Christianity and Norse mythology stemmed from his translation of *Beowulf*, completed in 1925. Tolkien created a mythology of his own termed the *Legendarium*, with the Middle-earth, and its inhabitants, part of lost English/European history, akin to Atlantis and Lemuria.

* * * * *

My analyses of movies are based upon objective observations, not superstition or paranoia. That is why I am never wrong. I am not infallible, but like an attorney, I approach any film like I would a new case: open-minded and impartial. I do not analyze films with a predetermined agenda or from the perspective of a rightwing Christian crusader, or a social justice warrior. I do not make vapid arguments based on suppositions, searching for cinematic evidence to pigeonhole into a predetermined narrative: Hollywood, its entertainments, are mind control, evil, the product of the Illuminati's hidden hand. To do so would be an error, doing these movies a disservice, making the analysis a mere subjective interpretation wherein everything is sinister. Not to mention, it would be boring, repetitive, and pointless. If I see something negative, I will pinpoint it. If I see Masonic symbols, I will explain their meaning. When there is a Gnostic storyline, I will identify it as such. When a film features alchemy, I will so dissect it. If I see evidence of mind control, the reader will be the first to know. If I see something mysterious, I will point it out, but if something is concealed, that doesn't necessarily make it malignant. It could be sinister or demonic, depending on the context, but it could also hide higher truths, becoming

a holistic emblem of light. I feel it's important for the reader to know my objectivity because it separates my research from others in the field.

I remind the reader that this book, like my others, shrouds riddles, clues, codes, and tokens of the occult, so keep an eye out while reading it. For instance, know that in my first novel, *A Pact with the Devil* (2017), I named Elizabeth Burnblack's mother after Asenath Waite, a dark magician/hypnotist first appearing in H.P. Lovecraft's (1890-1937) "The Thing on the Doorstep," published in *Weird Tales* (January 1937). Asenath Waite matriculated at Miskatonic University, becoming the only female student to attend the occult institution, studying medieval metaphysics while there, linking Lovecraft's story to mine. Although *Cinema Symbolism 3* is not a work of fiction, similar ciphers, homages, and mysteries are encoded herein, so read carefully.

Recondite symbolism and themes are nothing new; instead, they are transcendent. Manly P. Hall (1901-1990) explains:

> Symbolism is the language of the Mysteries; in fact it is the language not only of mysticism and philosophy but of all Nature, for every law and power active in universal procedure is manifested to the limited sense perceptions of man through the medium of symbol. Every form existing in the diversified sphere of being is symbolic of the divine activity by which it is produced. By symbols men have ever sought to communicate to each other those thoughts which transcend the limitations of language. Rejecting man-conceived dialects as inadequate and unworthy to perpetuate divine ideas, the Mysteries thus chose symbolism as a far more ingenious and ideal method of preserving their transcendental knowledge. In a single figure a symbol may both reveal and conceal, for to the wise the subject of the symbol is obvious, while to the ignorant the figure remains inscrutable. Hence, he who seeks to unveil the secret doctrine of antiquity must search for that doctrine not upon the open pages of books which might fall into the hands of the unworthy but in the place where it was originally concealed.[110]

Throughout history, the masters have employed symbolism, Hermeticism, and occultism in their work. Hall continues:

110 Hall, *Secret Teachings*, 37.

> Richard Wagner's immortal composition, *Der Ring des Nibelungen*, is based upon the Mystery rituals of the Odinic cult. While the great composer took many liberties with the original story, the Ring Operas, declared to be the grandest tetralogy of music dramas the world possesses, have caught and preserved in a remarkable manner the majesty and power of the original sagas. Beginning with *Das Rheingold*, the action proceeds through *Die Walkure* and *Siegfried* to an awe-inspiring climax in *Gotterdammerung*, 'The Twilight of the Gods.'[111]

If a genius like Wagner (1813-1883) employed arcane symbolism and archetypal imagery in his operas, wouldn't it stand to reason similar techniques would be used in the entertainment business today? To ask the question is to answer it: yes, of course, they would. Do not be surprised when occult emblems and secret themes emerge in cinema, but watch in awe the methods used by these Hollywood magic makers to conceal and reveal mystic undercurrents. Filmmakers like Lucas, del Toro, Kubrick, Carpenter, Proyas, Spielberg, Lynch, Peter Jackson, Disney, Polanski, Zemeckis, Hitchcock, the Archers, Ari Aster, Aronofsky, Eggers, Phillips, and Nolan are expert sorcerers and alchemists. They cast spells upon unsuspecting movie audiences, holding their imaginations hostage. Time to ring up the curtain on *Cinema Symbolism 3*.

111 Ibid, 66.

Chapter I

Easter Eggs Hidden in the Bates Motel

Can I give you some advice?
You gotta cut that shit out. “Mother?” It’s just weird.
Dylan Massett, “What’s Wrong with Norman,” *Bates Motel*, 2013

The man that wandereth out of the way of understanding
shall remain in the congregation of the dead.
Proverbs 21:16

We’re all in this sideshow together. And then we die.
Chick Hogan, “Bad Blood,” *Bates Motel*, 2017

Bates Motel, created by Anthony Cipriano, Carlton Cuse, and Kerry Ehrin, was one of this author’s favorite television series. Like *Twin Peaks*, the show takes place in the northwestern United States, set in the fictional town of White Pine Bay. An everyday American borough on the surface, yet beneath its saccharine vista, like Lynch’s fictional hamlet, lurks a criminal and seedy underworld. *Bates Motel* aired on the A&E Network for five seasons from 2013 to 2017. The show is a modern retelling of Hitchcock’s *Psycho*, hiding Easter eggs that pay homage to its precursor. *Psycho*, often considered the keystone of the horror-thrillers, the godfather of explicit media violence, is replete with undercurrents, both abstract and concrete, so it’s only logical *Bates Motel* followed in its footsteps.

For instance, Hitchcock uses artwork to establish Norman Bates’ (Anthony Perkins, 1932-1992) psychosis and repressed sexuality. The oil painting he uses to cover the peephole in the motel’s parlor is a replica of *Susanna and the Elders* (1731). It depicts a story from the Bible–Book of Daniel, Chapter XIII–in which three old men spy on an innocent woman as she gets ready to bathe, but when they find themselves overcome with



(Left) *Susanna and the Elders* oil painting by either Frans van Mieris the Elder (1635-1681) or Willem van Mieris (1662-1747), Frans' youngest son. The artwork, based on a story from the Bible, features three men, like Norman, spying on a bathing woman. In the Biblical tale, the men accuse her of erotic blackmail; in Room 1, Norman *qua* Mother brutally stabs the naked woman. (Right) Norman, a sexual doppelganger, imitates Susanna's posture during the creepy climax when Loomis subdues him. From *Psycho*.

passion, they accuse her of sexual blackmail. Watching Marion Crane (Janet Leigh, 1927-2004) voyeuristically, his lust brings jealous "Mother" to life; she, not Norman, seals Marion's fate. Later, when he is caught by Sam Loomis (John Gavin, 1931-2018), Norman's pose emulates Susanna's: his clothes are torn while his head is thrown back, and his right arm lifted high in the air. Stripped of his Mother's dress and a cheap wig, Norman is finally laid bare for all he is: mother and son, female and male, guilty and innocent.

Hitchcock uses uneaten food or the refusal to share food–the interruption or denial of a natural act–as a conceptual device presenting his characters' inability to communicate, either with their innermost desires or with each other. Eating is a communal activity, but by refusing to indulge, the characters increase their suspicion and isolation. In the hotel room, during Sam and Marion's lunchtime tryst, we see her uneaten sandwich sitting on the night table; the lovers argue about whether or not to get married. Later, Mother will not let Norman invite Marion inside for dinner, so he brings food to her. He prepares nothing for himself while she only picks at

hers. The meal produces only hostility: Norman and his Mother argue over Marion, and then in the parlor, Norman and Marion get into a disagreement over Mrs. Bates. When Detective Arbogast (Martin Balsam, 1919-1996) inquires about Marion, Norman offers him candy, but he refuses, indicating distrust. When questioned further by the detective, Norman becomes agitated, concealing the nature of Marion's arrival at the motel, and her subsequent disappearance, to the private investigator.[112]

Marion has a change of heart and decides to return the money she's stolen. She wants to go back to society after her brief stint as a fugitive, so she takes a shower. The water is a baptism, a transitional action signaling her purification, of her intention to return to normalcy. Her murder by Norman-as-Mother became a powerful image of the collapse of social contracts and relatedness; like us, Marion seeks advancement and financial security. She makes a mistake, but plays by the rules, seeking forgiveness and acceptance, only to have her cleansing turned into a bloody sacrifice. There is no God, at least not a just one. The disturbing scene became one of the most influential in cinema history with good reason: it undermined all expectations and formulas; released on September 8, 1960, Hitchcock's opus anticipated the erosion of social, political, and artistic mores in the coming decade. *Psycho* articulates the dread of ordinary people feeling trapped and immobilized in a world of rapid change.[113] Easter egg: in the Sherlock Holmes mystery *The Scarlet Claw* (1944), Judge Brisson's (Miles Mander, 1888-1946) shocking murder anticipates *Psycho*'s shower scene. Although little blood is shed on-screen, a silhouetted man violently killing his prey while dressed as a woman, stabbing him with a knife-like five-pronged garden weeder goes for the jugular, just like Norman Bates sixteen years later.[114]

Eyes are the windows to the soul; they express fear, underscoring the taboo theme of voyeurism and surveillance. When Marion is fleeing town with Mr. Cassidy's (Frank Albertson, 1909-1964) cash, she locks eyes with her boss (Vaughn Taylor, 1910-1983) while he's crossing the street–she knows she's been spotted doing something irregular and illegal. During

112 "Psycho Symbols, Allegory and Motifs," *Grade Saver*, n.d., https://www.gradesaver.com/psycho/study-guide/symbols-allegory-motifs (accessed January 10, 2018).
113 Skal, *Monster Show*, 378.
114 Tom Weaver, Michael Brunas, and John Brunas, *Universal Horrors: The Studio's Classic Films, 1931-1946*, 2nd ed. (Jefferson, NC: McFarland & Company, Inc., Publishers, 2017), 399.

Marion's drive, Hitchcock positions his camera straight on, so the viewer is watching Marion, hearing her innermost thoughts. The patrol officer that awakens Marion on the side of the highway wears intimidating, dark sunglasses, staring right into the camera, making him antagonistic; we, like Marion, feel nervous even though he has no idea what she's done. His skull-like appearance mirrors Mrs. Bates' eyeless corpse: all-seeing and judgmental. In the parlor, the eyes of Norman's stuffed birds peer down on him, just like his omnipresent Mother. Then, while Norman watches Marion undress through the peephole, Hitchcock employs an extreme close-up of Norman's eyeball, implicating us in his voyeuristic secret. Later, when Marion is lying dead on the ground, Hitchcock goes in close on her lifeless eye; this image connects to the close-up of Mrs. Bates' mummified hollow sockets in the fruit cellar.[115] Hitchcock, via allusions, informs us we are privy to a nightmare we should not be seeing.

But before we begin in earnest, a little about Hitchcock's thriller is in order. First, Robert Bloch (1917-1994) is the author of the classic horror novel, *Psycho* (1959), the basis for the film. Second, the iconic Bates home–the hilltop house behind the motel–is modeled on Edward Hopper's (1882-1967) painting, *The House by the Railroad* (1925), making it an example of art influencing art. Third, Norman embodies real-life serial killer Ed Gein (1906-1984), a reclusive, grave-robbing fiend who adored his mother. All references to *Psycho* are to the 1960 original, not the miscast 1998 remake. With this in mind, let's go Easter egg hunting.

Season One (2013)

Approximately six months after the death of his father, seventeen-year-old Norman Bates (Freddie Highmore) and his mother, Norma (Vera Farmiga), move from Arizona to the town of White Pine Bay, Oregon. Norma has purchased a defunct motel with the insurance money from her husband's death. Mother and son intend to start over. A few nights later, the former owner of the motel breaks into the home and sexually assaults Norma; Norman knocks him out, and Norma kills him. Together, they dispose of the body in a body of water. His disappearance soon draws the attention of the town sheriff Alex Romero (Nestor Carbonell) and his

115 "Psycho Symbols, Allegory and Motifs" *Grade Saver*, n.d., https://www.gradesaver.com/psycho/study-guide/symbols-allegory-motifs (accessed January 10, 2018).



It is easy to see the influence of Hopper's *The House by the Railroad* (left) on the Bates Motel's hilltop mansion (right).

deputy Zack Shelby (Mike Vogel); Norma and Norman do their best to stop them from finding out the truth.

Meanwhile, Norman enrolls at the local high school, befriending classmates Emma Decody (Olivia Cooke) and Bradley Martin (Nicola Peltz), while attracting the attention of teacher Blaire Watson (Keegan Conner Tracy). Elsewhere, Norma's other son Dylan Massett (Norman's half-brother, played by Max Thieriot), arrives in town. All is not what it seems in White Pine Bay: there is a lucrative–yet illegal–marijuana and sex-slave industry sustaining the township; local law enforcement turns a blind eye to the criminality. In the finale, it appears as though a jealous "Mother" takes over Norman, murdering Miss Watson.

Easter Eggs

- Episode 1 "First You Dream, Then you Die," airdate March 18, 2013. While waiting at the bus stop, Norman listens to music on his MP3 player. It is Beethoven's (1770-1827) Symphony No. 3 (*Eroica*), composed 1803-1804. In *Psycho*, Norman has this composition on his record player. Bradley refers to Norman as a "deep, still lake," a line alluding to Norman's favorite method of hiding dead bodies. Bradley's description foreshadows her fate when her corpse, while in her car's trunk, is dumped into a murky lake during

Season Three's final episode, "Unconscious." The butcher knife Norma uses to kill Keith Summers (W. Earl Brown) is the same one Norman uses to kill Marion in the shower. Norma tells Romero the toilet doesn't work hints at Marion, suffering from a guilty conscience, tearing up her note, then flushing it down the toilet. *Psycho* was the first film to depict a flushing toilet on-screen. Norma sees the town's plan to build a bypass around her motel, cutting off her revenue, just like in *Psycho*, wherein the new highway isolated Norman and the motel. Norma's robe is periwinkle blue, signaling her burial dress in both the A&E series and the movie.

- Episode 2 "Nice Town You Picked, Norma..." airdate March 25, 2013. Dylan has Norma listed as *The Whore* in the contacts on his cell phone. The listing is a paradox because, in both the novel and film, Norma taught Norman sex was wrong, and all women, except for her, were whores.
- Episode 7: "The Man in Number 9," airdate April 29, 2013. Norman finds a stray dog, naming it Juno, growing close to the canine quickly. Juno was the wife of Zeus, and the protector and special counselor of the state. Her Greek counterpart was the alluring Hera, the queen of the Gods; only the arrogant and vain Cassiopeia, queen of Aethiopia and wife of King Cepheus, claimed to be more beautiful than Juno *qua* Hera. In the starry canopy above, Cassiopeia is a constellation known as the Lady in the Chair, anticipating the fate of Norma: her mummified corpse destined to remained seated in the fruit cellar (or around the dinner table).[116]
- Episode 8 "A Boy and His Dog," airdate May 6, 2013. Norman discovers taxidermy, his hobby in *Psycho*. Bottles of Dharma Beer are seen at the bar where Remo Wallace (Ian Tracey) and Dylan Massett get drunk and fight. The bottles are a nod to the television series *Lost* (2004-2010), a show produced by *Bates Motel* cocreator Carlton Cuse. Like *Lost*, White Pine Bay has secrets: all is not what it seems because most–if not all–of its inhabitants are duplicitous, devious,

116 William Tyler Olcott, *Star Lore: Myths, Legends, and Facts* (1911; repr., Mineola, NY: Dover Publications, 2004), 127. The link between Juno and Cassiopeia, forging a nexus between Norman's dog and Norma's fate, is likely a product of the collective unconscious.

and dualistic. Remember, Nestor Carbonell portrayed Richard Alpert, introduced in *Lost*'s third season; his casting only adds to the mysteries of *Bates Motel*.

Season Two (2014)

Norman fixates on Miss Watson's death while his mother's mysterious past starts to haunt the family via the introduction of her brother, Caleb Calhoun (Kenny Johnson). Meanwhile, Norman's brother, Dylan, gets more entrenched in the familial drug war fueling White Pine Bay, finding himself right in the middle of the peril. Bradley remains on the hunt to uncover her father's killer, only to be driven to dangerous extremes. Sheriff Romero finds himself in a multifront war as everything escalates. At the same time, Emma complicates her relationship with Norman as the duo explore new love interests, bringing new and old characters along for the ride.

Easter Eggs

- Episode 2 "Shadow of a Doubt," airdate March 10, 2014. At show's culmination, Norma looks out her bedroom window, evoking her seated, mummified corpse silhouetted in the window. This episode is named after the 1934 Hitchcock movie, which influenced *Stoker* (2013), which, in turn, pays homage to *Psycho*.
- Episode 5 "The Escape Artist," airdate March 31, 2014. Nick Ford's (Michael O'Neill) yacht is *Amnesia IV*, an allusion to Norman's homicidal blackouts.
- Episode 8 "Meltdown," airdate April 21, 2014. Norman decorates the home; specifically, the entrance to the living room with a taxidermic owl.[117] The owl resembles the one in the hotel's parlor in *Psycho,* suggesting his predatory disposition.[118] Norma goes on a dinner date with George Heldens (Michael Vartan) to make Norman jealous, hinting at Norma's carnality, her subconscious desire to sleep with her son. In turn, Norman has an unhealthy infatuation with his mother bordering on necrophilia. When Romero tells Norman about the broken shower curtain rod, it is a subtle reference to when Sam

117 In the earlier episode "Plunge" (airdate April 7, 2014), the owl appears in Norman's basement work area.

118 Owls are carnivorous hunters.

and Lila Crane (Vera Miles) notice the missing shower curtain while investigating Marion's disappearance. They are unaware Marion tore the curtain down when she was fatally stabbed by "Mother."

- Episode 10 "The Immutable Truth," airdate May 5, 2014. As Norma watches Norman sleep, she's sits in a rocking chair. This scene is a reference to her eventual fate when Norman places her mummified corpse in a rocking chair in the fruit cellar. The Bobby Darin (1936-1973) song, "Dream Lover," was released in 1959, the same year Bloch published his novel. "They'll see, they'll see and they'll know, and they'll say, 'why she wouldn't even harm a fly.'" When Norman stares directly ahead, the final scene mirrors the creepy shot when, during the end of *Psycho*, his Mother's skull becomes a latent image lurking behind his face.

Season 3 (2015)

After a happy summer with his mother, living within the safe confines of home, and the Bates Motel, Blaire Watson's death resurfaces as Norma questions the incident. Norman continues to be tormented, wondering about his possible involvement in her murder. Norma, forced to look at disturbing truths about her son for the first time, their deeply intricate relationship continues to evolve. Norma finds herself turning to her other son, Dylan, relying on him in ways she never expected. This relationship inevitably triggers jealousy in Norman, causing a new love triangle between Norma and her two sons to erupt. Estranged brother Caleb frequents the family throughout the season, challenging the family bond even further. Pressures from the outside world take hold of the family via the introduction of Bob Paris (Kevin Rahm), Annika Johnson (Tracy Spiradakos), and the eccentric Chick Hogan (Ryan Hurst). Sheriff Romero and Norma have grown closer, but they will always have troubling question marks surrounding Norman. Something doesn't feel right, but despite his instincts, Romero finds himself continually drawn back to the Bates family–and Norma. Emma, determined to find out what is happening to Norman, becomes more emboldened and fearless, going after the things she wants. Familiar face Bradley Martin returns to surprise the family, digging up old memories, causing Norman to become Norma, killing her during the season's final episode.

Easter Eggs

- Episode 1 "A Death in the Family," airdate March 9, 2015. The hotel's office gets an art of memory device: a stuffed owl, recalling *Psycho*: in the parlor, the nocturnal bird hovers godlike over Marion and Norman. While sitting at the end of the dining room table, Norma tells Dylan her mother has died, showing him one of her mother's periwinkle blue hair ribbons. Interestingly, during the series' final episode "The Cord," Norman places his mother's corpse at the other end of the same table, a covert mnemonic fortifying the death of the matriarch: mother and grandmother. Norman spies on Annika while she showers; in *Psycho*, he watches Marion shower. Notice both women wear black underwear.
- Episode 2 "The Arcanum Club," airdate March 16, 2015. Norman foreshadows how he will preserve his mother's corpse by telling her he needs a large freezer in the basement. Over a dinner date, Emma asks Norman if he wants to be Peter Pan. This quip conjures *Finding Neverland* (2004) in which Freddie Highmore starred as the inspiration for Peter Pan. When Emma and Norma enter Annika's motel room, Emma notices her black stockings and garter belts dangling from the shower rod. Norma finds Annika's invitation to the Arcanum Club for the Annual Rites of Harvest Party. When Norma arrives at the Club's gate, a password is required to enter. After she sneaks in, Norma stumbles upon what appears to a pagan, sex magick ritual. Such imagery draws forth Kubrick's *Eyes Wide Shut*, identifying the Club as a playground for White Pine Bay's Illuminati-like elites. One will notice the Club is located on Manderly Way, giving it a supernatural air, conjuring the fictional estate in Daphne du Maurier's (1907-1989) novel, *Rebecca* (1938). Manderly, the gloomy manor of George Fortescue Maximilian "Maxim" de Winter was considered haunted by the ghost of his first wife, the titular Rebecca. Hitchcock made *Rebecca* into a movie, released in 1940. Chick tells Dylan and Caleb they remind him of two characters from a book, then asks if they have any rabbits, alluding to John Steinbeck's (1902-1968) *Of Mice and Men* (1937). The question is meant to insult Caleb because the story's

two main characters are Lennie: a large, dimwitted man obsessed with rabbits; and George: a smart man working toward owning a small piece of farming land. Dylan is analogous to George because he is trying to open a small medical marijuana farm, making Caleb the de facto imbecile. By directing all his comments/questions to Dylan, Chick makes it evident he is the intelligent one, not Caleb.

- Episode 3 "Persuasion," airdate March 23, 2015. When she delivers the marijuana plants to Dylan's farm, Emma's demeanor comically imitates Marion's behavior when she flees Phoenix with the $40,000.
- Episode 4 "Unbreak-Able," airdate March 30, 2015. In a heated exchange, Norman yells, "What are you going to do, kill me?" at Dylan. The question presages the grand finale when Dylan kills Norman.
- Episode 5 "The Deal," airdate April 6, 2015. Norma wears black stockings (or pantyhose) and somber clothing signifying her shadow self when negotiating a Faustian Pact with Arcanum Club president Bob Paris (Kevin Rahm), securing her hotel's survival at the expense of two murdered prostitutes. Norma's dark clothing is a nod to Marion, when, before stealing the money, she wears white lingerie. After the theft, she wears black lingerie, indicating her evil deed, her turn to the dark side.[119]
- Episode 6 "Norma Louise," airdate April 13, 2015. When Norma trades in her Mercedes Benz for another car echoes *Psycho* when Marion does the same thing.
- Episode 7 "The Last Supper," airdate April 20, 2015. When comforting Norman in the basement, Norma says, "We all go a little mad sometimes." In *Psycho*, he speaks the same line when talking to Marion in the parlor. During dinner, no one toasts Norman designating his status as a social outcast.
- Episode 8 "The Pit," airdate April 27, 2015. Pierre is Chick's gun-running contact, inferring the French crime fiction writers Pierre Boileau (1906–1989) and Pierre Ayraud (aka Thomas Narcejac, 1908–1998); together, they collaborated to write *D'entre les mort*

119 Sullivan, *Cinema Symbolism 2*, Chapter XI.

(*Among the Dead*, also titled *The Living and the Dead*, 1954). Hitchcock made their story into a film, *Vertigo*, released in 1958. Norman's taxidermy includes a third owl, evoking the omnipresent owl in the hotel's parlor. Norma yells at Norman, "You're gonna kill me," anticipating the events of Season Four's penultimate episode. Norman visualizes Mother watching him from the bedroom window, paralleling her deathly silhouette in *Psycho*.

- Episode 9 "Crazy" (airdate May 4, 2015). The license plate on Bradley's car, NFB 418, is the same as Marion's car in *Psycho*. When Norman envisions Mother, she is wearing a periwinkle blue sweater and frock.[120]
- Episode 10 "Unconscious," airdate May 11, 2015. After she returns home from Pineview, Norman and Norma's conversation reflects Norman and Marion's dialog about one of those *places*, meaning an insane asylum. Norman, assuming Mother's personality, murders Bradley Martin brutally. After "Norma" kills her, he regains consciousness, questioning, "Mother, what have you done?" In *Psycho*, Norman asks this same question of the phantom matriarch. Next, he puts Bradley's lifeless body in the trunk of her car, driving it to a near-by rickety boat ramp. Norman, joined by hallucinatory Mother, watches it drift into the cold, dark water. In *Psycho*, Norman slips Marion's car into neutral, then waits for the vehicle to sink into the swamp.

<u>Season 4 (2016)</u>

Norma becomes increasingly fearful and desperate, going to great lengths to find Norman the professional help he desperately needs. This development further complicates their once unbreakable trust, while Norman struggles to maintain his grip on reality. Sheriff Romero, once again, finds himself drawn back into their lives. Will things finally heat up between Norma and the other man in her life? And how much further will he go to protect her? In the end, Norma dies when Norman tries to commit murder-suicide, only he survives.

120 In Season Three's episode "The Deal, " it is revealed that Norma's blue and white dress is Norman's favorite, so he steals it from her closet, hiding it under his mattress.

Easter Eggs

- Episode 1 "A Danger to Himself and Others," airdate March 7, 2016. When Emma's mother, Audrey Ellis (Karina Logue), meets with Norman, she brings with her a stuffed rabbit. In *Psycho*, the rabbit resembles the one in Norman's bedroom.
- Episode 7 "There's No Place Like Home," airdate April 25, 2016. While sporting a periwinkle blue dress, Norma makes a cryptic comment about turning part of the basement into a fruit cellar referencing *Psycho*, where her corpse is stored and eventually discovered.
- Episode 8 "Unfaithful," airdate May 2, 2016. Norman peering through the peephole in the wall is a replica of the shot from *Psycho* when Norman spies on Marion.
- Episode 9 "Forever," airdate May 9, 2016. In the attic, there is another stuffed owl eerily similar to the one in *Psycho* stalking the hotel parlor. Norman's murder-suicide attempt with Norma refers to how she and her lover were initially thought to have died a decade before the events of *Psycho*. However, they were poisoned with strychnine rather than carbon monoxide.
- Episode 10 "Norman," airdate May 16, 2016. The surname of the female detective (Molly Price) who questions Romero, and later visits Norman, is Chambers. It is a homage to *Psycho*'s Sheriff Al Chambers (John McIntire, 1907-1991). For her funeral, Norman buries his mother in a periwinkle blue dress. Norman digs up Norma's corpse, bringing her home. In both the TV show and the film, Norma's mummified body takes up residence in the hilltop home.

Season 5 (2017)

Norman, now a grown man, is living a double life. In public, he's a happy, well-adjusted member of the White Pine Bay community. But in private, his violent blackouts escalate as "Mother" threatens to take over his mind and life completely, embodying the attributes of the evil matriarch archetype.[121] Meanwhile, since leaving White Pine Bay, Dylan and Emma

121 In cinema, the diabolical-revengeful mother archetype has the attributes of the Greco-Roman goddess Nemesis, representing balance, justice, retribution, and vengeance; see Sullivan, *Cinema Symbolism*, Chapter XI, *passim*.

are blissfully unaware of Norma's death and Norman's descent into madness. Unfortunately for them, they will soon find themselves drawn back into Norman's insanity. A vengeful Romero, currently incarcerated for a perjury, hungers for a chance to destroy his stepson to avenge the murder of his one true love, Norma Bates. The final season occurs during late autumn-early winter–notice the snow-covered ground in the last couple of episodes. The snow signifies the weakened sun when Cimmerian darkness *qua* evil shrouds the land, paralleling the ghastly murder spree of Norman and his dead, frozen mother. Death is everywhere: mother and son are forever condemned to their motel, Hades, and to the imposing house rising on the hill like a macabre beacon.

Easter Eggs

- Episode 1 "Dark Paradise," February 20, 2017. The episode opens with an homage to Ed Gein, the real-life ghoul shadowing Norman. Gein, also known as the Butcher of Plainfield, was an American murderer and body snatcher. His crimes, committed around his hometown of Plainfield, Wisconsin, gathered widespread notoriety after authorities discovered Gein had exhumed corpses from local graveyards, fashioning trophies and keepsakes from the bones and skin. Gein confessed to killing two women: tavern owner Mary Hogan in 1954, and a Plainfield hardware store owner, Bernice Worden, in 1957. Thus, Norman plays a record with a Plainfield Recordings Inc. label–a Gein *qua* Bates Easter egg. When Madeleine Loomis (Isabelle McNally) remarks the Bates house reminds her "of that Hopper painting," she is referring to his painting *The House by the Railroad* (*vide supra*). Madeleine, along with her husband Sam (Austin Nichols), runs a hardware store; in *Psycho*, Sam Loomis operated a hardware store. There is a stuffed owl in the hotel's parlor, mirroring the one in *Psycho*. Sam checks into the motel under a fake name, which Marion also does in *Psycho* when she checked-in.
- Episode 2 "The Convergence of the Twain," airdate February 27, 2017. Upon arriving at the Bates house, Caleb finds a book on mummification when he searches for Norma, reflecting her condition.[122]

122 The title of the book is *The Lost Art of Mummification*.

When Chick writes about Norman in his journal, his words resemble the language used the psychiatrist, Dr. Fred Richman (Simon Oakland, 1915-1983) used in *Psycho* when describing Norman's post-arrest condition, informing the police about his "Mother" persona.

- Episode 4 "Hidden," airdate March 13, 2017. Brooke Smith was enlisted to play Sheriff Jane Greene because her presence alludes to Ed Gein and, consequently, Norman Bates. In *The Silence of the Lambs* (1991), Smith played Catherine Martin, the Senator's daughter abducted by Jame "Buffalo Bill" Gumb (Ted Levine), imprisoned in a pit in his basement. Like Norman Bates, Gumb is a Gein analog: a serial killer who dons the skins of his victims. By casting this specific actress under these cinematic circumstances, she becomes an art of memory mnemonic. The wizards behind *Bates Motes* also jam to Q Lazzarus' "Goodbye Horses" (1988), recalling the atrocities of Gumb and, accordingly, those of Gein, summoning Bates' real-life ghoulish counterpart. When Norman, along with Sheriff Greene, checks the registry, one is reminded of Detective Arbogast checking the register for signs of Marion, using a sample of her handwriting. Highmore even tilts his head and eats candy corn, paying homage to Anthony Perkins' portrayal of Norman Bates.[123] When Norman visits Madeleine at her shop, he's picking up shower curtains. She comments, "I imagine you go through a lot of these," and he replies, "Yes, yes, we do, actually." This dialog is a nod to *Psycho*'s infamous shower scene. Later, Chick tells Norman he's writing a suspense novel that might someday be turned into a movie. Chick's story is the tale of Norman and his Mother, just like Bloch's novel.
- Episode 5 "Dreams Die First," airdate March 20, 2017. Norman frequents a bar, the White Horse, as Norma. To Jung, the horse was a symbol for the mother, asserting it expresses the magic side of man; that is, the mother within us.[124] Thus, inside the tavern, Norman is free, unrestrained to dress like Norma, and behave like her. Sam and Marion Crane (Rihanna) have a secret rendezvous, imitating *Psycho* when Marion and her lover also meet in secret.

123 Spelled Kandy Korn in *Psycho*.
124 Cirlot, *Dictionary*, 145.

Marion works for the realty company, R.A. Bloch, referencing *Psycho* author Robert Albert Bloch. When Marion asks for a promotion, she asks for Janet's old job; in *Psycho*, Janet Leigh played Marion. She steals $400,000; in *Psycho*, Marion stole $40,000. Driving, Norman encounters Dr. Edwards (Damon Gupton) crossing the street, conjuring Marion, in *Psycho*, stumbling upon her boss walking across the street. In both versions, the driver has something to hide from these respective characters passing before them. The series' creator, Carlton Cuse, plays the police officer who stops Marion on the road. Cuse's casting as the constable is not only a reference to *Psycho* but to Hitchcock himself, who always made a cameo in his films. In *Psycho*, Marion spots the motel's sign during a rainstorm as she does in the television show.

- Episode 6 "Marion," airdate March 27, 2017. Marion checks into the motel under the name Marie Samuels, the same alias used in Hitchcock's film. Both women stay in Room 1. As Norman checks Marion into her room, he tells her about the stationery with the motel name on it, using the dialogue from *Psycho*. When Norman looks up at the house, he sees Mother's silhouette in the window, another nod to *Psycho*. While Marion eats her sandwich, she tells Norman her aunt used to say ladies eat like birds. In *Psycho*, Norman tells Marion she eats like a bird. When Marion notices his taxidermy, he replies he likes stuffing things just like in *Psycho*. Unlike the original and Bloch's novel, Marion survives her experience at the motel. The iconic shower scene from the 1960 movie was duplicated in this episode; however, Sam takes Marion's place, and Norman is not his Mother persona when killing him. After Norman stabs Sam in the shower, he says, "Oh, mother, what have I done?" echoing the line, "Mother, what have you done?" When Norman kills Sam, Roy Orbison's (1936-1988) "Crying" (1962) plays during the violent attack. The music summons David Lynch's bipolar film *Mulholland Drive*, wherein the song is performed in Spanish, "Llorando," by Rebekah Del Rio in Club Silencio. In Lynch's movie, the song terminates the dream world of Betty Elms, returning to Diane Selwin's miserable existence. In *Bates Motel*, the song connotes the same paradigm: Norman becomes aware "Mother" is another

side of his personality–a sable vision–and he's been murdering as her the entire time. Like *Mulholland Drive*, the music signals the deconstruction of the fantasy, returning both characters–Betty and Norman–back to their bleak realities.

- Episode 7 "Inseparable," airdate April 3, 2017. As he lies dead on the floor, the shot of Sam's open eye is the same as Marion's as she lies lifeless in the bathroom. After returning from disposing of Sam's body and car, he meets the sheriff, telling her it's linen day, using the same dialogue from *Psycho* when conversing with Arbogast. In a surprise twist, Norman subdues "Mother" from attacking someone–his brother Dylan–with a knife; in *Psycho*, Loomis overpowers Norman.
- Episode 8 "The Body," airdate April 10, 2017. *Psycho* was the first movie to feature a flushing toilet (*vide supra*); in this episode, inside the jail cell, both Norma and Norman are framed by a toilet seat. When Madeline is leaving the restroom at the sheriff's office, the bathroom sign has a man, woman, and a transgender figure on it, symbolizing Norman's androgynous-split personality. Sheriff Greene tells Madeleine that Norman is infatuated with her, recalling the dialog between Dr. Richman and Lila, telling her Norman was infatuated with Marion, inciting "Mother" to kill.
- Episode 9 "Visiting Hours," airdate April 17, 2017. One of the forensic examiners comments that Norman has kept his mother's bedroom like a museum. This Easter egg alludes to Gein, who, after his mother died, kept her bedroom uncluttered and unused.
- Episode 10 "The Cord," airdate April 24, 2017. The title of this episode touches on a line from the very first show, "First You Dream, Then You Die." Right before they dump Keith Summers' corpse overboard, mother tells son, "There's a cord between our hearts." *Bates Motel* comes full circle, linking the last episode to the first.[125] The phrase is furthermore inscribed on Norma's headstone. In *Psycho*, Norman murdered both his mother and her lover out of jealousy over their relationship; hence, Norman kills his mother, Norma, and her lover, Romero. However, in both the novel and original film, it was stated they died after drinking strychnine-laced tea, initially believed to be a murder-suicide by Norma's hands. Norman plays a record with a "Plainfield Recordings Inc." label, like the one in "Dark Paradise." The song "Que Sera, Sera (Whatever Will Be, Will Be)" by Doris Day (1922-2019) is from Hitchcock's suspense-thriller, *The Man Who Knew Too Much* (1956). Norman carries his dead mother down the staircase to dinner as he did in *Psycho* when he moved his mummified mother to the fruit cellar. Actress Diana Bang returns; during the first season, she played Jiao the Chinese sex slave, in this episode, she portrays the realtor selling the Bates Motel.

125 Curiously, at the end of Season 3, during the final scene of the episode "Unconscious," an imaginary Norma repeats this line to Norman after watching Bradley's car sink into the water.

Time to turn the page, from the Easter eggs of *Bates Motel*, we proceed to Gnostic Hollywood, movies fusing ancient spiritual visions with commercial cinema. After all, Gnostic themes have become hip, no longer marginalized because the orthodox days of Irenaeus (ca. 130-ca. 202 CE) are long over, consigned to an Age long since passed. In a culture increasingly paranoid over the possibility that a secret society rules the world, Gnostic inflections of conspiracy are especially appealing.[126] Many Gnostic films resemble so-called Illuminati films because they feature a puppet master steering society to satisfy his (or her) narrow ego. The results of this manipulation are depressing; seeking an exit from oppressive and controlling mechanisms, the protagonist's divine spark is ignited, thereby declaring open rebellion on the constructed reality and its creator. The puppet master is not a Masonic overlord; instead, it is a Valentinian Demiurge, maintaining the hylic world regardless of the consequences. To many hyperactive commentators and misguided critics, these films are evidence of a diabolical cabal running Hollywood, pulling strings at the behest of devil-worshipping elites running the world. In reality, these films are an exercise in Gnostic transcendentalism and not proof of a conspiracy. One must always remember that Hollywood is a dream factory with some movies darker than others; nightmares are *real* with some films resembling William Blake's hellish paintings come to life. But let's be honest: Gnostic cinema is but the latest wave of esoteric populism because people love to watch occult-virtual images that seem more genuine than the austere motions of daily life.

126 Wilson, *Secret Cinema*, vii.

Conclusion

Murray, one small thing. When you bring me out,
can you introduce me as Joker?
Arthur Fleck/Joker, *Joker*, 2019

Friends, we all live in the mud, in the shit!
Shovel your way out of the shit.
This is your shiny gold shovel. Two coats, guaranteed.
Shovel your way out of the shit and into the truth.
Dr. Amp/Dr. Jacoby, "Let's Rock," *Twin Peaks: The Return*, July 2017

Damn ye! Let Neptune strike ye dead, Winslow! Hark!
Thomas Wake, *The Lighthouse*, 2019

It's a Celtic word. Samhain, it means the Lord of the Dead.
The end of summer, the festival of Samhain, October 31st.
Dr. Sam Loomis, *Halloween II*, 1981

The music is all that matters. Nothing but the music.
Boris Lermontov, *The Red Shoes*, 1948

"If you're good at something, never do it for free," said the Joker confidently in *The Dark Knight*. I'm sometimes asked why I do not make more videos analyzing occultism in popular culture during podcasts and interviews. As an attorney, my time is limited, so I choose to write books rather than produce YouTube videos. I love writing, and I'm more than happy to receive a guaranteed royalty payment instead of a nebulous YouTube check. Remember, there are no guarantees under the YouTube partner agreement about how much, or whether one will be paid. Thus, I write books and collect royalties, rather than filming, editing, and producing videos gratis.

As I write this conclusion in the waning days of September 2019, there are upcoming films that I would love to include in this book, but to do so

would delay its publication substantially. *The Lighthouse* and *Maleficent: Mistress of Evil* are due out in a couple of weeks, and in December, we have *Star Wars: The Rise of Skywalker* hitting theaters. Due out February 2021 (moved because of the Coronavirus pandemic), *The King's Man* features an Illuminati/Carbonari-like cabal planning to kill millions by instigating a global conflict. Although I have not seen these films, the trailers and TV ads that I have viewed leave little doubt they veil esoteric undercurrents. One final Easter egg: on May 1, 2020, I watched *The Rise of Skywalker* on Blu-ray. I am, obviously, not going to analyze the film presently. However, I couldn't help notice something that I've decided to share. Note well when Rey enters Palpatine's throne room, Sith cultists chant ominously. I've heard this chant before. Specifically, in *Rosemary's Baby*, when the naked Satanists are standing around a drugged Rosemary in Roman and Minnie's apartment. The coven summons the Devil from the dark abyss to rape her to birth the Antichrist. The chant transplants the coven's Satanism to Emperor Palpatine, making him Mephistopheles incarnate.

I look forward to analyzing all of them, and many more, in *Cinema Symbolism 4*. Also, rumors recently surfaced on Twitter and Facebook about new episodes of *Twin Peaks* debuting in 2020–only time will tell if this turns out to be true or false.

Time to ring down the curtain on *Cinema Symbolism 3*; after publication, I am writing more works of occult fiction. The first is titled *Tales of the Black Flame: Belinda Taine and the Devil Door*, the first of an anthology series, and the other is the sequel to *A Pact with the Devil*. This fiction will be a nice break because writing dense books about esoteric movie symbolism and Masonic history requires much research, while works of fiction do not. Don't get me wrong, there will be a *Cinema Symbolism 4*, but these other projects must come first.

In addition to these books, I am also outlining a tome titled *Rob's Forbidden Tarot*, much like Crowley's *Book of Thoth* (1944) and *Criswell's Forbidden Predictions based in Nostradamus and the Tarot* (1972). This book will reinterpret the Tarot with brand new cards while keeping some of the classical, archetypal trumps only with unique images, adding a touch of modernity. As I've already mentioned, *A Pact with the Devil* (2017) was inspired by a vivid dream; likewise, *Rob's Forbidden Tarot* is driven by dark forces, compelling me–and even convincing me–to write the secretive

book. One card from this new deck was briefly analyzed in Chapter XI of *Cinema Symbolism 2*, and, since then, I have been developing the deck for the Age of Aquarius. Tarot cards possess occult attributes and should be treated with the utmost respect. The word *Tarot* is the Druid word for *truth*, and there is nothing higher than veracity. Every person, place, or thing is openly revealed, not only to the cards' reader but to the one read. No matter how wise and proficient we may become in the Tarot's divine art, we still remain students.[635] I have long been fascinated by the seventy-eight cards; fifty-six are known as the Hall of Shadows or the Minor Arcana, the remaining twenty-two called the Grand Gallery or the Major Arcana. Hence, my interest in writing such a book, unveiling the prophetic occultism concealed within!

I am also re-editing, revising, and expanding *The Royal Arch of Enoch*, *Cinema Symbolism, Cinema Symbolism 2*, and *A Pact with the Devil*. *Royal Arch* will incorporate the *Path to Babylon* material, which I had intended to be a separate book, but it reads more like a series of essays. As such, I am returning the content from its source by placing it back in *The Royal Arch*. *Cinema Symbolism* and *CS2* will have some new information, and *Pact* will have some rewrites, tweaked scenes, and dialog. These new editions will replace the ones currently on the market and are set to hit the streets in 2021-2025.

But I digress. Cinema is the cornerstone of pop culture, a staple of modernity; it is present-day mythology. If my cinema books do anything, they prove this point beyond a shadow of a doubt. By analyzing the arcane imagery in film, we uncover the archetypes, the monomyth, numbers and numerology, folklore, Kabbalah, Freemasonry, alchemy, the supernatural, and the occult overflowing from the celluloid projected onto the silver screen. But controversy lingers, forcing us to ask: is this evidence of a Hollywood Illuminati conspiracy, the workings of a sinister unseen hand, or could it be Jungian synchronicity and the collective unconscious at play? Most Hollywood motion pictures present two different plots: a dumbed-down one for the public and a hidden one, using occult symbolism and esoteric themes to convey messages to the illuminated–this is irrefutable. By examining and uncovering the unknown, we learn higher truths,

635 Criswell, *Criswell's Forbidden Predictions based on Nostradamus and the Tarot* (Atlanta: Droke House/Hallux, Inc., 1972), 43.

inspiring us to meditate on the links between characters, the symbolism of the narrative, aesthetics, music, and the costuming. By investigating these cinematic mysteries and, concurrently, exploring the world of conspiracy, we discover new information, giving us a fresh perspective, allowing us to apply this wisdom to our daily lives, perhaps even gaining insights regarding the agenda of the global elites. This paradigm is happening now and forever, so beware, take care.



Rob's forbidden Tarot deck, while incorporating cards from the conventional pack, will have new cards like the Jester, the Huckster, the Forgotten Prisoner of Dark Oaks Castle, the Bookshelf, the Hand of Glory, and the Ghoul. As a teaser, here are three new cards from Rob's Forbidden Tarot; they are the Masturbator (left), the Chaos Magician (center), and the Shrunken Head (right).

Filmography

9 ½ Weeks. Dir. Adrian Lyne. Perfs. Kim Basinger, Mickey Rourke, Margaret Whitton, and Christine Baranski. MGM, 1986.

12 Monkeys. Dir. Terry Gilliam. Perfs. Bruce Willis, Madeleine Stowe, and Brad Pitt. Universal Pictures, 1995.

21-87. Dir. Arthur Lipsett. National Film Board of Canada, 1963.

2001: A Space Odyssey. Dir. Stanley Kubrick. Perfs. Keir Dullea, Gary Lockwood, and William Sylvester. MGM, 1968.

A bout de souffle (English: *Breathless*). Dir. Jean-Luc Godard. Perfs. Jean-Paul Belmondo and Jean Seberg. Films Around the World (USA), 1960.

The Adjustment Bureau. Dir. George Nolfi. Perfs. Matt Damon, Emily Blunt, Anthony Mackie, John Slattery, and Terence Stamp. Universal Pictures, 2011.

Alice in Wonderland. Dirs. Clyde Geronimi and Wilfred Jackson. Perfs. Kathryn Beaumont, Ed Wynn, and Richard Haydn. Walt Disney Productions, 1951.

Alice in Wonderland. Dir. Tim Burton. Perfs. Mia Wasikowska, Johnny Depp, and Helena Bonham Carter. Walt Disney Pictures, 2010.

Alice Through the Looking Glass. Dir. James Bobin. Perfs. Mia Wasikowska, Johnny Depp, and Helena Bonham Carter. Walt Disney Pictures, 2016.

Alien. Dir. Ridley Scott. Perfs. Sigourney Weaver, Tom Skerritt, and John Hurt. 20th Century Fox, 1979.

Aliens. Dir. James Cameron. Perfs. Sigourney Weaver, Michael Biehn, Paul Reiser, and Lance Henriksen. 20th Century Fox, 1986.

Alien 3. Dir. David Fincher. Perfs. Sigourney Weaver, Charles S. Dutton, and Charles Dance. 20th Century Fox, 1992.

Alien: Resurrection. Dir. Jean-Pierre Jeunet. Perfs. Sigourney Weaver, Winona Ryder, and Ron Perlman. 20th Century Fox, 1997.

All About Eve. Dir. Joseph L. Mankiewicz. Perfs. Bette Davis, Anne Baxter, George Sanders, and Celeste Holm. 20th Century Fox, 1950.

An American Werewolf in London. Dir. John Landis. Perfs. David Naughton, Jenny Agutter, and Griffin Dunne. Universal Pictures, 1981.

The Amityville Horror. Dir. Stuart Rosenberg. Perfs. James Brolin, Margot Kidder, and Rod Steiger. MGM, 1979.

Army of Darkness. Dir. Sam Raimi. Perfs. Bruce Campbell, Ian Abercrombie, and Embeth Davidtz. Universal Pictures, 1993.

Angel Heart. Dir. Alan Parker. Perfs. Mickey Rourke, Lisa Bonnet, Robert De Niro, and Charlotte Rampling. Tri-Star Pictures, 1987.

Atomic Blonde. Dir. David Leitch. Perfs. Charlize Theron, James McAvoy, John Goodman, Til Schweiger, Eddie Marsan, Sofia Boutella, Bill Skarsgård, and Toby Jones. Focus Features, 2017.

Back to the Future. Dir. Robert Zemeckis. Perfs. Michael J. Fox, Christopher Lloyd, and Lea Thompson. Universal Pictures, 1985.

Back to the Future II. Dir. Robert Zemeckis. Perfs. Michael J. Fox, Christopher Lloyd, and Lea Thompson. Universal Pictures, 1989.

Back to the Future III. Dir. Robert Zemeckis. Perfs. Michael J. Fox, Christopher Lloyd, and Lea Thompson. Universal Pictures, 1990.

Barry Lyndon. Dir. Stanley Kubrick. Perfs. Ryan O'Neal, Marisa Berenson, and Patrick Magee. Warner Bros., 1975.

Bates Motel [Television Series]. Created by Anthony Cipriano, Carlton Cuse, and Kerry Ehrin. Perfs. Vera Farmiga, Freddie Highmore, Nestor Carbonell, Olivia Cooke, and Max Thieriot. A&E Television Networks, 2013-2017.

Batman. Dir. Tim Burton. Perfs. Michael Keaton, Jack Nicholson, and Kim Basinger. Warner Brothers, 1989.

Batman Begins. Dir. Christopher Nolan. Perfs. Christian Bale, Michael Caine, and Ken Watanabe. Warner Bros., 2005.

Batman Returns. Dir. Tim Burton. Perfs. Michael Keaton, Danny DeVito, and Michelle Pfeiffer. Warner Bros., 1992.

Batman & Robin. Dir. Joel Schumacher. Perfs. Arnold Schwarzenegger, George Clooney, Uma Thurman, and Chris O'Donnell. Warner Bros., 1997.

Beauty and the Beast (French: *La Belle et la Bête*). Dir. Jean Cocteau. Perfs. Josette Day and Jean Marais. DisCine, 1946.

Beauty and the Beast. Dirs. Gary Trousdale and Kirk Wise. Perfs. Paige O'Hara, Richard White, Jerry Orbach, David Ogden Stiers, and Angela Lansbury. Buena Vista Pictures, 1991.

Beauty and the Beast. Dir. Bill Condon. Perfs. Emma Watson, Dan Stevens, Luke Evans, Kevin Kline, Josh Gad, Ewan McGregor, Stanley Tucci, Audra McDonald, Gugu Mbatha-Raw, Ian McKellen, and Emma Thompson. Walt Disney Studios, 2017.

Beavis and Butt-Head [Television Series]. Created by Mike Judge. Perfs. Mike Judge, Tracy Grandstaff, and Kristofor Brown. MTV, 1993-1997.

Being There. Dir. Hal Ashby. Perfs. Peter Sellers, Shirley MacLaine, and Melvyn Douglas. United Artists, 1979.

Bill & Ted's Bogus Journey. Dir. Pete Hewitt. Perfs. Keanu Reeves, Alex Winter, William Sadler, Joss Ackland, and George Carlin. Orion Pictures, 1991.

The Bitter Tears of Petra von Kant. Dir. Rainer Werner Fassbinder. Perfs. Margit Carstensen, Hanna Schygulla, Irm Hermann, Katrin Schaake, Eva Mattes, and Gisela Fackeldey. New Yorker Films, 1972 (Germany).

The Black Cat. Dir. Edgar G. Ulmer. Perfs. Boris Karloff, Bela Lugosi, and Harry Cording. Universal Pictures, 1934.

Black Swan. Dir. Darren Aronofsky. Perfs. Natalie Portman, Mila Kunis, and Vincent Cassel. 20th Century Fox, 2010.

Blade Runner. Dir. Ridley Scott. Perfs. Harrison Ford, Sean Young, Rutger Hauer, and Darryl Hannah. Warner Bros., 1982.

Blade Runner 2049. Dir. Denis Villeneuve. Perfs. Ryan Gosling, Harrison Ford, Ana de Armas, Sylvia Hoeks, Robin Wright, Mackenzie Davis, Carla Juri, Lennie James, Dave Bautista, and Jared Leto. Warner Bros., 2017.

The Blair Witch Project. Dirs. Daniel Myrick and Eduardo Sánchez. Perfs. Heather Donahue, Michael C. Williams, and Joshua Leonard. Artisan Entertainment, 1999.

Blue Velvet. Dir. David Lynch. Perfs. Isabella Rossellini, Kyle MacLachlan, Dennis Hopper, and Laura Dern. De Laurentiis Entertainment Group, 1986.

Brazil. Dir. Terry Gilliam. Perfs. Jonathan Pryce, Robert De Niro, Katherine Helmond, Ian Holm, and Bob Hoskins. 20th Century Fox, 1985.

The Breakfast Club. Dir. John Hughes. Perfs. Emilio Estevez, Paul Gleason, Anthony Michael Hall, Judd Nelson, Molly Ringwald, and Ally Sheedy. Universal Pictures, 1985.

Breakfast at Tiffany's. Dir. Blake Edwards. Perfs. Audrey Hepburn, George Peppard, and Patricia Neal. Paramount Pictures, 1961.

The Bride of Frankenstein. Dir. James Whale. Perfs. Boris Karloff, Colin Clive, Valerie Hobson, Elsa Lanchester, Ernest Thesiger, and E. E. Clive. Universal Pictures, 1935.

The Bridge on the River Kwai. Dir. David Lean. Perfs. William Holden, Jack Hawkins, Alec Guinness, and Sessue Hayakawa. Columbia Pictures, 1957.

Buffy the Vampire Slayer. Dir. Fran Rubel Kuzui. Perfs. Kristy Swanson, Donald Sutherland, Paul Reubens, Rutger Hauer, and Luke Perry. 20th Century Fox, 1992.

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The Cabinet of Dr. Caligari. Dir. Robert Wiene. Perfs. Werner Krauss, Conrad Veidt, and Friedrich Feher. Decla-Bioscop, 1920.

Children of Paradise. Dir. Marcel Carné. Perfs. Arletty, Jean-Louis Barrault, Pierre Brasseur, Marcel Herrand, and Pierre Renoir. Pathé Consortium Cinéma, 1945.

The China Syndrome. Dir. James Bridges. Perfs. Jane Fonda, Jack Lemmon, and Michael Douglas. Columbia Pictures, 1979.

A Christmas Story. Dir. Bob Clark. Perfs. Melinda Dillon, Darren McGavin, and Peter Billingsley. MGM, 1983.

The Chronicles of Narnia: The Lion, the Witch and the Wardrobe. Dir. Andrew Adamson. Perfs. Tilda Swinton, Georgie Henley, and William Moseley. Walt Disney Pictures, 2005.

The Chronicles of Narnia: Prince Caspian. Dir. Andrew Adamson. Perfs. Ben Barnes, Skandar Keynes, and Georgie Henley. Walt Disney Pictures, 2008.

The Chronicles of Narnia: The Voyage of the Dawn Treader. Dir. Michael Apted. Perfs. Ben Barnes, Skandar Keynes, and Georgie Henley. 20th Century Fox, 2010.

Cinderella. Dirs. Clyde Geronimi and Wilfred Jackson. Perfs. Ilene Woods, James MacDonald, and Eleanor Audley. Walt Disney Productions, 1950.

Cinderella. Dir. Kenneth Branagh. Perfs. Cate Blanchett, Lily James, and Richard Madden. Walt Disney Studios, 2015.

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Clash of the Titans. Dir. Desmond Davis. Perfs. Harry Hamlin, Laurence Olivier, Judi Bowker, Maggie Smith, Burgess Meredith, and Ursula Andress. MGM, 1981.

A Clockwork Orange. Dir. Stanley Kubrick. Perfs. Malcolm McDowell, Patrick Magee, and Adrienne Corri. Warner Bros., 1971.

Closing Gambit: 1978 Korchnoi versus Karpov and the Kremlin. Directed by Alan Byron. Cast: Boris Gelfand, Stuart Conquest, Viswanathan Anand. Content Media, 2018.

Coming to America. Dir. John Landis. Perfs. Eddie Murphy, Arsenio Hall, James Earl Jones, Shari Headley, and John Amos. Paramount Pictures, 1988.

The Conjuring. Dir. James Wan. Perfs. Patrick Wilson, Vera Farmiga, and Ron Livingston. New Line Cinema, 2013.

Creature from the Black Lagoon. Dir. Jack Arnold. Perfs. Richard Carlson, Julia Adams, Richard Denning, Antonio Moreno, and Whit Bissell. Universal Pictures, 1954.

Creepshow. Dir. George A. Romero. Perfs. Hal Holbrook, Adrienne Barbeau, Fritz Weaver, Leslie Nielsen, Carrie Nye, and E. G. Marshall. Warner Bros., 1982.

Crimson Peak. Dir. Guillermo del Toro. Perfs. Mia Wasikowska, Jessica Chastain, and Tom Hiddleston. Universal Pictures, 2015.

The Crow. Dir. Alex Proyas. Perfs. Brandon Lee, Ernie Hudson, and Michael Wincott. Miramax Films, 1994.

The Da Vinci Code. Dir. Ron Howard. Perfs. Tom Hanks, Audrey Tautou, Ian McKellen, and Alfred Molina. Sony Pictures Releasing, 2006.

Damien: Omen II. Dir. Don Taylor. Perfs. William Holden, Jonathan Scott-Taylor, and Lee Grant. 20th Century Fox, 1978.

Darkman. Dir. Sam Raimi. Perfs. Liam Neeson, Frances McDormand, Colin Friels, and Larry Drake. Universal Pictures, 1990.

Dark City. Dir. Alex Proyas. Perfs. Jennifer Connelly, Rufus Sewell, William Hurt, and Kiefer Sutherland. New Line Cinema, 1998.

The Dark Knight. Dir. Christopher Nolan. Perfs. Christian Bale, Gary Oldman, Heath Ledger, and Aaron Eckhart. Warner Bros., 2008.

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The Dark Secret of Harvest Home. Dir. Leo Penn. Perfs. Bette Davis, David Ackroyd, Joanna Miles, Rosanna Arquette, and Norman Lloyd. NBC, 1978.

Dark Water. Dir. Walter Salles. Perfs. Jennifer Connelly and Tim Roth. Buena Vista Pictures, 2005.

The Day the Earth Stood Still. Dir. Robert Wise. Perfs. Michael Rennie, Patricia Neal, and Hugh Marlowe. 20th Century Fox, 1951.

Dial M for Murder. Dir. Alfred Hitchcock. Perfs. Ray Milland, Grace Kelly, and Robert Cummings. Warner Bros., 1954.

Die Hard. Dir. John McTiernan. Perfs. Bruce Willis, Alan Rickman, Alexander Godunov, and Bonnie Bedelia. 20th Century Fox, 1988.

Dirty Dancing. Dir. Emile Ardolino. Perfs. Patrick Swayze, Jennifer Grey, Jerry Orbach, and Cynthia Rhodes. Vestron Pictures, 1987.

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Dr. Strangelove or: How I Learned to Stop Worrying and Love the Bomb. Dir. Stanley Kubrick. Perfs. Peter Sellers, George C. Scott, and Sterling Hayden. Columbia Pictures, 1964.

Dracula. Dirs. Tod Browning and Karl Freund (un-credited). Perfs. Bela Lugosi, Helen Chandler, and David Manners. Universal Studios, 1931.

Dune. Dir. David Lynch. Perfs. Kyle MacLachlan, Virginia Madsen, Leonardo Cimino, Brad Dourif, José Ferrer, Linda Hunt, and Francesca Annis. Universal Studios, 1984.

The Elephant Man. Dir. David Lynch. Perfs. John Hurt, Anthony Hopkins, Anne Bancroft, and John Gielgud. Paramount Pictures, 1980.

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Equilibrium. Dir. Kurt Wimmer. Perfs. Christian Bale, Emily Watson, and Taye Diggs. Miramax Films, 2002.

Eraserhead. Dir. David Lynch. Perfs. Jack Nance, Charlotte Stewart, Jeanne Bates, Judith Anna Roberts, Laurel Near, and Jack Fisk. Libre Films International, 1977.

Escape from New York. Dir. John Carpenter. Perfs. Kurt Russell, Lee Van Cleef, Adrienne Barbeau, and Ernest Borgnine. AVCO Embassy Pictures, 1981.

E.T. the Extra-Terrestrial. Dir. Steven Spielberg. Perfs. Henry Thomas, Drew Barrymore, and Peter Coyote. Universal Pictures, 1982.

The Evil Dead. Dir. Sam Raimi. Perfs. Bruce Campbell, Ellen Sandweiss, Richard DeManincor, and Betsy Baker. New Line Cinema, 1981.

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Excalibur. Dir. John Boorman. Perfs. Nigel Terry, Helen Mirren, Nicolas Clay, Cheri Lunghi, and Nicol Williamson. Orion Pictures Corp., 1981.

eXistenZ. Dir. David Cronenberg. Perfs. Jennifer Jason Leigh and Jude Law. Miramax Films, 1999.

The Witch. Dir. Robert Eggers. Perfs. Anya Taylor-Joy, Ralph Ineson, and Kate Dickie. A24, 2015.

The Wizard of Oz. Dir. Victor Fleming. Perfs. Judy Garland, Frank Morgan, Ray Bolger, Margaret Hamilton, and Billie Burke. MGM, 1939.

Wolfen. Dir. Michael Wadleigh. Perfs. Albert Finney, Diane Venora, Edward James Olmos, Gregory Hines, and Tom Noonan. Warner Bros., 1981.

The Wolfman. Dir. George Waggner. Perfs. Claude Rains, Warren William, Ralph Bellamy, Patric Knowles, Bela Lugosi, Maria Ouspenskaya, Evelyn Ankers, and Lon Chaney Jr. Universal Pictures, 1941.

The X-Files [Television Series]. Created by Chris Carter. Perfs. David Duchovny, Gillian Anderson, and Mitch Pileggi. 20th Century Fox Television, 1993-2018.

The Zero Theorem. Dir. Terry Gilliam. Perfs. Christoph Waltz, David Thewlis, Mélanie Thierry, and Lucas Hedges. Stage 6 Films, 2013.

Zorro, The Gay Blade. Dir. Peter Medak. Perfs. George Hamilton, Lauren Hutton, Ron Leibman, and Brenda Vaccaro. 20th Century Fox, 1981.

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